A Chat with Lester Wallack, Gentleman

THE NEW YORK DRAMATIC MIRROR

OCTOBER 21, 1914 PRICE TEN CENTS

ADELE BLOOD

The Best Vaudeville Department

Mrs. Patrick Campbell appearing at the Park Theater in Shaw's "Pygmalion"

White, N. Y.

Eva Condon, Felix Krembs, Alexandria Carlisle, Echlin Gayer and Frank Thomas holding a family council in "The Money Makers"

Mlle. Marcella Albus, lyric soprano of the Broadway Rose Gardens

White, N. Y.

Sydney Grant and Charlotte Greenwood, the chief funmakers in "Pretty Mrs. Smith"

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White, N. Y.

Leon Quartermaine as Jacqueline, the suave and vindictive dressmaker in "My Lady's Dress"

WHILE THE CURTAIN IS UP

THE NEW YORK
DRAMATIC MIRROR
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SPEAKING OF YESTERDAY

A Chat With Lester Wallack, Gentleman

By JNO. LYNCH

SO far as the American stage is concerned, Lester Wallack was the last of the dandies. The dandy is not to be confounded with his vapid contemporary, the fop, nor still less, with his vulgar successor, the dude. The dandy was often a man of many accomplishments. While he did give too much attention to his neck-cloth, his chains and rings, to the curl of his hair or the color of his waistcoat, he was, more often than not, a man of liberal education, taking pride in his ability to make apt quotations from the classics, knowing French, and perhaps Italian, and a little German, having a pretty wit of his own, and being able to recite poetry in those far off days when to recite poetry was not regarded as a sign of mental aberration, or worse.

Bulwer was a dandy. So was Disraeli, although he somewhat overdid the part. Dickens was a dandy so far as dressing in a noticeable fashion went and taking great pride in attracting attention. But he was, first and foremost, a lower middle-class Englishman, and, like all of his kind, good taste was a thing he never could learn. Byron liked the reputation of being a dandy, but he was really a slovenly man, constantly oppressed with the embarrassment of his deformed foot and his increasing burden of fat.

It may be true that Wallack never achieved a reputation as a wit. Still, no one could deny his intelligence. And for many years he made himself "the glass of fashion," as Nature had created him, "the mold of form."

But it is not of the young, prosperous, popular Wallack I speak. I knew him in those days only from the other side of the footlights. I had always admired him as an actor, and I welcomed an opportunity to meet him personally when it came my way. This was only a few weeks before his death. He was much broken, suffering with rheumatism, and I have no doubt, sadly beset by financial worries. But he greeted me cordially, and was even kind enough to express his satisfaction at the fact that I had come on one of his good days when his physical ailments did not drive all thoughts of other things, present and past, out of his head.

We talked of many things, but mostly, of course, of the stage. I recall that Wallack had something to say of modern methods of management which were then just coming to the fore.

"My sympathy is not all with the actors," he said. "I have been a manager myself and I know the difficulties of their lot. Still, it must be admitted that they often lose sight of the fact that trying to commercialize an art is a good deal like endeavoring to graft a rose on a turnip. The final result of the experiment is almost sure to be that nothing but the turnip remains."

"More people eat turnips than buy roses," I suggested.

"True," Wallack admitted, "but it does not follow that a man cares to employ turnips for the adornment of his drawing-room. We seldom see them in vases."

"Which means—?" I asked.

Wallack smiled. "Well," he answered, "if it means anything at all, which I doubt, it may be taken to convey the conviction that turnips are good things and that roses are good things—but each in its own place."

"And the ideal manager?" I queried.

"Ah, now you really are asking me a question," Wallack responded. "Well, of course, he should possess the purity of Joseph Andrews combined with the patience of Job. He should be wise and honest and unselfish. He should cherish any number of ideals and at the same time he should be intensely practical. If you ask me to give an opinion from my standpoint as an actor, I should say that he should have a thorough realization of the value of money, but no wish to make it for himself."

"And from the standpoint of the manager?" I persisted.

"Do not press me to say what my thought would be if I could forget that I was an actor and speak only as a manager. I am very much afraid that my experience would compel me to state that the proper make-up for a manager would be a man with much brain but no heart, no bowels of compassion, no charity for the shortcomings of those in his employ. Such a man might hope to have 'success' engraved upon his tombstone. The manager's lot is not altogether a happy one. If he pleases his public, he is quite sure to displease his actors. If he pleases his actors he very soon will have no public. Let us talk of other things."

And we did talk of other things—of old days and old plays; of common friends long dead; of old and almost forgotten stories and anecdotes. Wallack was delightful. I shall never cease to be grateful for having this opportunity to know him, if only for an hour. Such brilliant hours give full compensation for many dull ones. The name of Adelaide Neilson was mentioned. I asked Wallack whether he considered her a great actress.

"I considered her a very beautiful woman," he answered. "She quite fulfilled her destiny in being that."

"She couldn't very well help it, could she?" I suggested.

"There you are making the very common error of considering beauty a mere matter of face and form," he rejoined. "Nothing could be further from the truth. It is not enough to look beautiful; one must be beautiful. As a matter of fact, many women who have attained a great reputation for beauty have been actually very plain. Recall the pictures of the famous beauties of history? Can you not, without much effort, think of a hundred women who exceed them in good looks? And still their fame is not undeserved. It has been won by charm rather than by pink cheeks and brilliant eyes. Of course, in the case of Adelaide Neilson, this did not at all apply. While she had much charm, she possessed every known attribute of physical perfection. I do not speak too strongly, I am sure. As you may recall, her origin was somewhat obscure. It was said that she had been a housemaid in England before coming to this country. I always doubted the truth of this story. Not that it very much matters. You remember Lincoln's remark when some busy-bodies complained to him that General Grant drank too much whiskey: 'I wish some of my other generals could learn his brand.' Well, I may be pardoned for stealing a little of his thunder and saying: 'If an actress like Adelaide Neilson can be made from a housemaid, God send us more housemaids!'"

I told the old gentleman that I had but recently returned from England, and that while there I had visited the Neilson grave in Brompton Cemetery. And I repeated to him the words graven upon its marble cross: "Gifted and Beautiful—Resting."

"Absolutely banal," was his comment. "Simply as a statement of fact they are well enough, but as an epitaph for Adelaide Neilson, they strike me as wofully inadequate. Something much better would have been thought of if she had been buried in this country. I have been accused of being too devoted to English ways and English ideals, but I do not hesitate to say that no one so exalts the commonplace as an Englishman. Take, for instance, the case of a certain actress who has paid several visits to this country. She continually rings the changes upon her devotion to her children and the rectitude of her private life. Of course, this is all very commendable, but I confess that I should like to have an opportunity to take her aside and whisper in her ear that a too lavish display of one's virtue exceeds in vulgarity a too lavish display of one's money."

Changing the subject, I repeated to Wallack a story I had often heard about him, and asked him to confirm it. It ran that, on a certain occasion he had stopped a rehearsal and chided one of his actors for spreading his coat-tails before sitting down. The story credited Wallack with saying: "Leave your coat-tails alone, sir. Do not try to save your clothes. You are supposed to be playing a gentleman, and a gentleman's wardrobe is always sufficient." The tale was not off my lips before I perceived that I had made a mistake. Wallack looked greatly annoyed.

"That infernal yarn will pursue me to the grave!" he burst out at me. "Of course it is not true. I should never have thought of embarrassing an actor in that way before others. If such a correction had been necessary, I should have made it in private and in more or less of a joking way, to remove the sting. But what particularly arouses my ire in that story is the way the word 'gentleman' is forced into my mouth. Pray believe that I do not talk like that. To my way of thinking, a gentleman is a man who never, by any chance, alludes to himself by that name."

Heartily agreeing with him, I arose to go; but before he would permit me to take my departure, he took from a desk the picture which is here reproduced.

"You care for this sort of thing," he said. "I should like you to have it. It will remind you of me as I looked when you first saw me on the stage. That, I take it, will be a pleasanter memory to recall than that of what you now see before you."

I took the photograph, expressed my gratitude and bade him good-bye. In a few weeks I heard that Wallack was dead. I have cherished that little picture ever since, but in one thing he was mistaken. I like best to think of the man as I saw him last—old, broken, disillusioned, perhaps, but still richly worthy of that precious title which he would have scorned to apply to himself: Lester Wallack, Gentleman.

MADAME CRITIC

THE play, "Evidence," turned back the pages of time to that period in novel reading when all sentimentally-inclined women, and not a few men, employed their spare moments in communing with books wearing yellow covers. Where, oh where, are all those yellow backs of long ago? They were the forbidden fruit for the very young, to be anxiously concealed in bureau drawers, under sofa pillows, on the wardrobe shelf, in the hammock, about one's very person at the sound of approaching parental footsteps.

But impressionable youth must not receive all the blame for the demand for the yellows. The germ found splendid ground for propagation in all ages. Even the dear old grandmothers had their craving to learn of joys and sorrows of the fair, but never fragile daughter of the lodgekeeper. The authoress was always careful to let the readers know that the poor, lowly-born Vera was truly Lord Algernon's lawfully wedded wife, although the haughty family of his lordship thought her otherwise. Then there was the innocent but guilty, before the world, wife of a great Englishman, who starved and pined for months and years until restored to the arms of her splendid, distinguished, but without complete proof, unrelenting husband. Most of us poor femininee have cried over the sorrows of just such misunderstood wives, and we have dried our tears when, at the end, the sun of happiness shone brilliantly over the family group.

As I watched "Evidence" reveal itself, my thoughts flew back to those names — as familiar as that of Shakespeare — The Duchess, May Agnes Fleming, Mrs. E. D. E. N. Southworth, Bertha M. Clay. Our magazine editors talk about giving the public what it wants to read—the ladies mentioned were splendidly equipped to supply the demand. I believe there is more truth than imagination in the accusation that novel reading has given our American girls a false impression of the happiness which acquisition, by marriage, of a title is bound to bring. And most of them have discovered that real life isn't at all like the noble and romantic sufferings of Lord and Lady Somebody.

The characters and plot of "Evidence" are simply figures of our secret reading of long ago. The strong, stern husband; the lovely, innocent wife, who suffers for seven years in the country, and whose all-powerful aunt or grandmother, a great duchess, finally champions her cause in the social open; the villainous villain of perfect manners, and, last but not least, the dear little boy who helps the great duchess to bring his father and mother together. We know them all, but still they charm.

"The handsomest and best boy actor I have ever seen," was the decision passed by a critic of my acquaintance in regard to little Reggie Sheffield in "Evidence"; and I have heard others say the same thing. Young Sheffield has such an adorable face and mop of blonde hair that *every* woman who sees him would adopt him without question. Then, too, he is so sturdy, so capable of taking care of himself. When he orders the butler about, it seems natural that he should do so. I don't know whether Reggie is true to his name in being a real Briton, full of red beef and keen for outdoor sports, but he looks so. As an actor he is absolutely natural, never sees his audience, and never utters a false sound in speech, or makes a mechanical move.

The idea of comparing him with that æsthetic type, Little Lord Fauntleroy, with his long, girly curls, his black velvet suit and deep, lace collar, and his obey-your-mamma manners, would not be at all fair to Reggie Sheffield. It is true that Reggie wears a lace collar in one act, but take my word for it, it doesn't stay in place, but behaves in a truly boyish way.

Good news for the lovers of Century grand opera. Lois Ewell—Lois the fair, Lois the lovely, Lois of the Sembrich voice, is not going to allow herself to get fat after all. This statement will prove pleasing to her many adorers and a distinct disappointment to her rivals, who have been known to admit that the prima donna possesses a beautiful voice, but who always regretted that her waist line measured so much.

But Miss Ewell has the laugh on them. During the Summer she managed to lose more than twenty pounds, and as a consequence none of her costumes fit her. Rather annoying that! But, how much better to take in the seams than to let them out. Miss Ewell didn't attempt to reduce herself during her arduous work of last season, but when the thermometer climbed its highest, Miss Ewell played tennis and made records in swimming.

But alas! tennis was not enjoyed after the same fashion as that of her friends, for the plucky singer wore an air-proof rubber suit, and besides there was a sweater buttoned to her chin. In the meantime she ate what she liked. Now that she is back in town, and already at work at the Century, there can be no more tennis or swimming; so she has decided to do without lunch, potatoes and white bread—just by way of precaution, for she vows she will never regain those lost pounds.

Miss Ewell sang over thirty roles last season at the Century. During the opening week of the opera company's engagement in Chicago she will sing "Aida," "Madame Butterfly," and "La Boheme."

Miss Ewell is very proud of the fact that her voice was perfected in America. She smiled when I asked about the advantages of European finish. "A singer need not go out of New York," she said.

It seemed like a dream to watch Mrs. Pat Campbell snivelling, and to hear her voice such unintelligent sounds as the ba-ba-ba with which George Bernard Shaw has provided her in "Pygmalion." We are so accustomed to regard Mrs. Campbell as a more than highly-cultured woman of the world that it was rather a shock to discover her making her entrance as a child of the gutter, the flower-girl, Eliza, whose native flow of language attracted the comment of Professor Higgins. But, I half believe that Mrs. Campbell's fine sense of elegance of speech caused her to eliminate a number of the ba-bas originally provided by Mr. Shaw. I remember quite distinctly that the leading woman of the German company at the Irving Place Theater, when "Pygmalion" had its first presentation in America at that theater, was more profuse in her ba-bas. And, of course, we could more readily understand how Professor Higgins should pay so much attention to the girl.

It would have been too much to expect, I suppose, that Mrs. Pat would actually look the part when she is described by Higgins as being "filthy dirty." She did concede much to the playwright by wearing a long, slightly-off-color white apron, on which a few smudges had been placed, but her amethyst-colored, silk-velvet dress-skirt did not seem quite the thing to be worn by a common but perfectly good flower girl. Mrs. Campbell as Eliza could not refrain from carrying out the same color scheme in a silk-velvet hat of amethyst. True, it was trimmed with cheap feathers of speaking hues. A pink—apparently silk—waist, over which was a delicate shawl of a shade which made the waist harmonize with the amethyst skirt and hat, completed the costume. I forgot Eliza's shoes of a far too nice a shape for a gutter-girl. And then Mrs. Pat's face—that beautiful artist's model face! Why, if Eliza Doolittle had looked like that, Professor Higgins would have lost his heart on the spot. No, believe me, the Eliza depicted by Mrs. Campbell would never have inspired the Professor to describe her as "filthy dirty," so much so that he ordered a bath for her without delay, nor have caused him to talk about having her cherished hat burned.

Yet, surely, Mrs. Campbell must have had the permission of the great G. B. S. to such poetic license as a marble-like face and a merely soiled apron over glowing velvet.

Some day I hope to see an actress come forward who is big enough in her appreciation of character study not to endeavor to evade that most essential part — make-up. How much more effective Eliza Doolittle would have been had she really looked the part of a wretchedly-dressed, vile-smelling, dirty girl, who issues after a bath as an entirely different person. Too much is lost when the actress merely changes her costume (after the bath) and not her face.

LEO DITRICHSTEIN IN THE FIVE CHARACTERIZATIONS HE ASSUMES IN "THE PHANTOM RIVAL." FROM LEFT TO RIGHT, AS A RUSSIAN GENERAL, AN OUTCAST, AN OPERA SINGER, A DIPLOMAT, AND AS BASCHA TATICHEFF, HIS ACTUAL ROLE IN THE PLAY.

I recall a play in which Ethel Barrymore appeared in one scene of which, by removing her paint and powder and false hair, she was enabled to completely disillusion a youth who adored her, believing her to be years younger than she seemed. Miss Barrymore did not sacrifice her personal appearance any more than does Mrs. Campbell, and as a consequence, what should have been the most interesting scene in the play fell far short of expectations, for the actress looked no different after she had shown her admirer how she managed to look young than she did before.

There was a time—long, long ago—when great actresses took pride and delight in making up their characters according to the author's ideas. If the character was supposed to be ugly and wear rags, this was faithfully done. At present, an actress can only look pretty and prettier.

I must give credit to Maude Adams, however. Her Amanda in "'Op o' Me Thumb," has just come to mind, when Miss Adams bravely abandoned all aids to beauty and looked the part of the poor, hard-working laundry girl with a gleam of romance in her soul.

MADAME CRITIC.

DALLAS ANDERSON, associated last season with the repertoire company located at the Fine Arts Theater, Chicago, returned to New York last week on the *Adriatic*, after a series of adventures in the war-stricken country, which would form a thrilling play. Mr. Anderson spent the Summer in Scotland and, like other professionals engaged for the coming season, found himself marooned in a small Scottish village with starvation imminent due to shortage of foodstuff. He returned, like many others, a guest of the steerage, and was fortunate in being able to secure that.

Pretension is death to all art.—DR. HERMANN ULRICI.

Personal

BLOOD.—Adele Blood, who will make her first appearance as a star in the new play, "Milady's Boudoir," by J. C. Drum, at the Garrick Theater Thursday evening, Oct. 29, was born in San Francisco. There was no thought of the stage in her life until the great fire and earthquake, which razed her native city to the grounds. It left her widowed mother penniless and the girl had to earn a living for them both. She took up journalism and there, among the

Floyd, N. Y.

MISS ELEANOR PAINTER,
To Appear in the Prima Donna Role in Andreas Dippel's Production of "The Lilac Domino."

ruins of her beloved city, she soon displayed a remarkable writing ability. The wide associations of newspaper work whetted the girl's ambitions and it was then she heard the call of the stage. For the past three years she has been leading woman for Henry W. Savage's "Everywoman," playing the title-role in every city of this country and Canada. A splendid portrait of the beautiful actress adorns this week's MIRROR cover. Following her transcontinental tour at the head of "Everywoman," Miss Blood established a stock company in Toronto, where during an entire Summer season she selected her own plays, directed their staging and appeared in their principal roles. Of her success in that venture was born the intention to lead her own company in one particular offering, and when Mr. Drum submitted the manuscript of "Milady's Boudoir" to Mr. Hope, and he and Miss Blood had read it, they realized that the vehicle for which they had been searching had come to hand.

BROOKS.—Virginia Brooks, daughter of Joseph Brooks, who has been studying music in Europe for the last four years, will make her American debut shortly in a light opera which is being written for her. Miss Brooks made her first appearance on the concert stage two years ago at Bechstein Hall, London, with Yvette Guilbert. She made her opera debut last May at Poitiers, France, in the role of Iphigenie in "Iphigenie en Tauride." This season she was to have sung at the Opera Comique in Paris, but the war made this plan impossible.

FROTHINGHAM.—George B. Frothingham, whose Friar Tuck in "Robin Hood" has become a standard, if not a classic, figure on the American stage, celebrated his golden wedding Oct. 20. He was married in 1864. His wife is not a "professional." The immortal George joined the Boston Ideals in 1879, playing Dick Deadeye in "Pinafore." In 1890 he was cast for the part of Friar Tuck, and he has played the role 5,000 times. At present he is engaged in motion picture work, but the game old veteran has his ear on the ground for a good comedy part. He is as hearty as a mackerel and his voice is as good as ever. THE MIRROR congratulates.

HOWARD.—Mr. Bert Howard, the new manager of the Park Theater, Youngstown, O., is widely known throughout the theatrical world and understands the business. He has been in the service of Al. Woods with road shows, and from there was located at Orange, N. J., under the Feiber and Shea people; from there he was transferred to Youngstown.

KELCEY.—Herbert Kelcey and Effie Shannon have been selected by Winthrop Ames to play the leading parts in Alice Brown's prize play, "Salt of the Earth."

PAINTER.—Eleanor Painter, who will sing the title-role in the Dippel Opera Comique company's production of "The Lilac Domino," when it opens at the Forty-fourth Street Theater Wednesday, Oct. 28, was born in Walkerville, Iowa. At an early age, with her parents, she moved to Kansas City, Mo. Shortly afterwards they took up their residence in Colorado Springs. She finished her musical education in Germany, and appeared at the Deutches Opera House in Charlottenberg-Berlin for two seasons. When arrangements were made for the American presentation of "Der Rosenkavalier," she was selected by Richard Strauss for the American tournee from among 400 prima donnas who applied for the position.

HER MASTER'S VOICE

An ambitious young singer recently came for advice to Blanche Duffield, the prima donna. The young woman lacked nothing in assurance.

"I have been studying at home for several years," she told Miss Duffield, "and I have decided to become a prima donna."

"Studying at home?" inquired Miss Duffield. "Why, how could you do that alone?"

"Well," explained the young woman, "I put all my spare dimes aside and bought opera records. I have learned to sing by listening to the Metropolitan stars on the phonograph. I know most of the arias from the standard works, although I have never seen the music or the printed words. My friends tell me that I do wonderfully well."

Much surprised at the young woman's statement, Miss Duffield put her to the test.

"Let me hear you sing Verlina's entrance song from 'Don Giovanni,'" said Miss Duffield. "That will enable me to form some idea of your diction."

Without a moment's hesitation the young woman rattled off the exceedingly allegro passage:

"Giovinette, Che Fate All'Amore,
Che Fate All'Amore,
"Non Lecciate, Che Passi L'Età,
Che Passi L'Età, etc.

Miss Duffield stopped her.

"Did you learn that from the phonograph?" she inquired.

"Oh, yes," the would-be prima donna gushed; "it was no trouble at all."

"Well," laughed Miss Duffield, "I don't want to be unnecessarily cruel, but I would strongly advise

LESTER WALLACK, GENTLEMAN.
(See article on page 8.)

that you first get an unscratched record and then put a new needle on the diaphragm of your Victrola."

DID SHAKESPEARE TRANSLATE THE BIBLE?

Finding cryptograms in Shakespeare's plays and poems, or in relation to Shakespeare from the writings of his contemporaries, has proved a fruitful field ever since the Delia Bacons and the Donnellys have shown us how to cultivate it. One of the latest ventures in this kind comes from no less a personage than the Archbishop of Canterbury, who made his cryptogramic contribution at the recent meeting under the auspices of the British Academy, held for the purpose of adopting plans for the approaching tri-centennial of Shakespeare's death. On this occasion the Archbishop called attention to the fact that Shakespeare retired from the stage at the age of forty-six, in the year 1611, the year in which the Authorized Version of the Bible was published. And in this connection, his Grace pointed out that some ingenious person had "made the remarkable discovery that if one opens at the Forty-sixth Psalm in that version and counts the words from the beginning, the forty-sixth word will be found to be 'spear,' while the same process of counting from the end of the same Psalm (omitting its concluding 'selah') will establish the significant fact that the forty-sixth word is 'shake.'" Seldom has the manufacturer of cryptograms stumbled upon such an array of "remarkable coincidences." Just what interpretation is to be given to this singular transformation of Shakespeare's name the witty Archbishop does not tell us. It means, doubtless, that Shakespeare is the author of his own plays and poems, together with all the plays and poems that had appeared before and during his own day, and was also the translator of the King James Version of the Bible.

POPULAR MANAGERS

O. F. Burlingame, the manager of the Opera House at Winona, Minn., for the last fourteen years, has been connected with the theater since he was fourteen years old. His first association with the theater was at the Davis Opera House, Clinton, Iowa. In 1880 he became local manager of the Grand Opera House at Wausau, Wis. While in the latter city, Mr. Burlingame was seized with an overwhelming ambition to become an actor. Accordingly, he joined the company of Florence Bindley, playing an entire season.

O. F. BURLINGAME,
Manager Opera House, Winona, Minn.

While on the road, he resolved that, if ever again he was manager of a theater, his chief aim would be to make the players comfortable back of the footlights. He has carried out his purpose, as is well known to every player who has appeared at the various theaters with which he has been associated.

Returning to Wausau after his experiences as an actor with Miss Bindley, he again assumed the management of the Opera House. When this theater burned in 1892, he leased the Opera House at Eau Claire, Wis., and from that point managed the theaters at Chippewa Falls and Winona. Associated with John Condon, of Duluth, he formed the first theatrical circuit in the Northwest, comprising Duluth, Superior and other towns.

A feature of the Winona Opera House is the photographs of actors which adorn the foyer and other parts of the theater. Mr. Burlingame began this collection thirty years ago and has added to it assiduously since that time, until now it is one of the finest collections of actors' photographs in the country. One of the treasures of this collection is a framed letter signed by Robert Taber and Julia Marlowe, to the following effect: "The comfort of actors is so rarely looked to by managers throughout the country that it is a pleasure and a duty, we feel, to put our appreciation on record."

In short, Mr. Burlingame is the manager of a model playhouse, a playhouse that looks as carefully after the patron as the guest.

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BETTER OPERETTAS?

THE unusual spectacle is presented on Broadway for the first time in many years that the Great White Way is minus its usual plenitude of musical attractions. Only one such offering is holding the fort—FRITZI SCHEFF at the Casino. All the musical song birds have taken flight, and the field is entirely surrendered to detective, miracle, and dream plays.

Just what this portends is a mystery. Can it be that the public has ceased to manifest interest in this sort of amusement? Or has the war shut the doors on the Vienna supply, while London is in no mood, because of the war, to supply the demand?

From what little we know of the inner workings of the producing managers' studios, we are led to believe that there is quite a stock of Viennese operettas on hand. So it is hard to believe that we owe the scarcity of musical plays on our favorite highway to that cause.

The time seems opportune for Mr. ANDREAS DIPPEL, who is about to invite public approval on a better class of operettas, and will launch his venture in the course of a week.

If Mr. DIPPEL is truly prepared to offer New York something in light opera midway between the two extremes of grand opera and musical nonsense pieces, THE MIRROR wishes him a full meed of success.

There is no form of theatrical entertainment so pleasing to the masses as good comic opera, opera bouffe, or light romantic opera. The notable successes even of recent years have been of that kind, "The Chocolate Soldier" and "The Merry Widow." We can, however, name a dozen of twenty years ago: "The Chimes of Normandy," "Nanon," "The Black Hussar," "Olivette," "The Mascotte," "Erminie," "The Queen's Lace Handkerchief," "The Belle of New York," "The Beggar Student," "The Royal Middy," and the GILBERT and SULLIVAN operas. Very few of the absurd French farces set to music have weathered the storm, though managers have risked their money on their productions with reckless prodigality.

We believe that the time has come at last for something with more of standard quality to beguile public favor—good music and a good book, which means an harmonious blending of the story with the music, and not merely the banality of a French amour with intermittent musical interpolations.

If Mr. DIPPEL intends to offer something of this description, THE MIRROR confidently believes that he will see his efforts crowned with success.

GEORGE BERNARD SHAW

THEY would not permit GEORGE BERNARD SHAW to get a foothold on the London stage for a long time. They disliked SHAW. He had a way of telling the truth that shocked the middle-class respectability of London and hurt its narrow sense of patriotism.

They detest him even now, the man and his work; but his plays are produced despite their lofty disapproval of his ideals, and particularly his contempt for English proprieties.

Yet very little of his popularity is owing to London, after all. SHAW'S greatest triumphs have been scored in the United States, and in Vienna and Berlin. There his peculiar viewpoint is better understood than in the midst of those about whom his plays are written.

London accepted W. S. GILBERT, whose satire was generic, and whose cynicism was always veiled in an atmosphere of romance. He permitted every Englishman to imagine himself immune from his shafts, and to think that they were aimed at his next-door neighbor, as every Parisian shopkeeper was permitted to imagine when viewing MOLIERE'S "Shopkeeper Turned Gentleman."

But SHAW is specific. Almost everything he writes is directly aimed at a weak spot in the armor of the London populace, and he can impale the whole nation on his pencil point as readily as the smallest atom in the British empire.

No wonder the London critics regard his plays with disfavor. They see an anarchistic tendency in his works. His analysis of the English, as given by Napoleon in "The Man of Destiny," is the most violent arraignment of national egoism ever penned. And when he offers to make an English duchess of a public flower girl, as he does in "Pygmalion," he certainly subscribes to conditions which will make the title of "Sir" GEORGE BERNARD SHAW a dream of unattainable remoteness.

Happily, perhaps, SHAW has no such illusions. A mentality such as his is of too non-conformable substance to assume the duties which go with a title, renunciations of doctrines, principles and beliefs, such as we have witnessed in the case of Sir ARTHUR CONAN DOYLE and others quite recently. SHAW is a free-lance of literature and philosophy, and his particular game is the English social and political organization.

He received his first recognition as a playwright in the United States, and time has proved that there is always an audience for him here, despite the disfavor in which he is held by Prof. BRANDER MATTHEWS and other native defenders of English snobbishness.

AMERICAN ACTORS IN NEED

Managers Talking of Public Benefits to Relieve Them

(From the New York Review of Oct. 17.)

A movement is on foot, furthered by the Messrs. Shubert and other prominent managers, to give a big benefit, or series of benefits, for destitute actors in America, who are in want because of the reflex effect of the European war upon business conditions in the United States.

This movement is one answer to the efforts which are being made to have American players give benefits and contributions to aid the actors and actresses in England who have been thrown out of employment by the partial collapse of the theatrical business following the war.

While American managers do not fail to see that there is want and even destitution among hundreds of actors in England, they have daily evidence that there exists here a similar condition of enough magnitude to call for their immediate attention.

They do not believe in sending money to another country to cope with a certain condition when that very condition exists at home.

While theatrical business in New York and other large cities is about normal, and the usual number of players are enjoying engagements in metropolitan productions, the situation with one-night stands is worse than it has been in many years.

The number of traveling companies this season is fewer than ever before, and of those which have tempted fate on tour only a small percentage have been able to continue, and others are certain to close before the holidays.

As a consequence New York never before contained so many idle actors at this time of the year.

The dramatic agencies and offices of all producers are swamped with applications for work which cannot be granted.

Only a few of this idle board have resources on which they can tide over the barren period, and many are even now suffering for the necessities of life.

Prominent managers, unable as they are to give employment to the needy, have decided to do the next best thing and raise at benefits money which will be advanced to those who need it the most.

A committee of managers is to be appointed to arrange details, and it is likely that the first of these performances will be given within the next fortnight.

It is likely that performances will be given in different cities, because it is probable that a very large fund will be necessary to accomplish the purpose in hand.

PLAYERS PROTEST

Editor DRAMATIC MIRROR:

SIR.—As a refutation of a contemptible libel of a Roman Catholic institution in Evanston, Ill., and a vigorous protest against a vile insult to the women of the American stage, we, the undersigned, respectfully ask that you give publicity to the following facts:

A young woman member of one of the visiting dramatic companies now playing in Chicago was forced to undergo an emergency operation. The surgeon whom she consulted—a Dr. Edwin H. Pratt, of Chicago—advised the St. Francis's Hospital, of Evanston, but warned his patient that she must conceal the fact that she was an actress or she would not be admitted, women of the stage being barred. Subsequently the patient was taken to the Streeter Hospital, and the operation successfully performed. Investigation of this unbelievable attitude of a Christian institution toward a suffering woman brought from the Mother Superior of the St. Francis's Hospital an emphatic denial of the charge. No such discrimination had ever been made, nor would be. As between the veracity of the Mother Superior and the physician there can be no question. Later when Dr. Pratt was called upon to reiterate his statement, he replied: "Yes, the St. Francis's Hospital is a very narrow and bigoted institution. It refuses to receive criminals, epileptics, actresses, and other undesirables." This was the statement of Dr. Pratt to one of the company of which his patient is a member.

FLORENCE REED, EDWARD R. MAWSON,
MAUDE LESLIE, SIDNEY BOOTH,
HARRY HILLIARD, DAVID TORRENCE,
MACEY HARLAM, IRWIN ARDEN,
Members Actors' Equity Association.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

WALTER PALSWALD, Milwaukee, Wis.—Louise Gramler is still in the "Omar" cast. The play opens this week in Washington.

FRANK R.—Ted V. Armond is with the "Modern Eve" company. The whereabouts of this company we have no record of.

LE PAPILLON.—Fred L. Tiden is in one of the "Peg o' My Heart" companies. We are not sure which; therefore we cannot tell you where he is playing.

ALVA D. C., New York.—The names of those in the cast of Cecil Spooner's "Love's Model," are as follows: Richard Gordon, Frederic Clayton, Henry W. Pemberton, Harry Duffey, Elmer Thompson, James J. Flannagan, Will Davis, Al. Gardner, James Meak, Virginia Ackerman, Mrs. Clark, Marie Ascaraga, Loretta King, Betty Winget, Dorothy Clarke, and Cecil Spooner. We cannot say as to the appearance in the Bronx this year of "Love's Model."

J. F., Peoria, Ill.—For photos, inquire of L. S. White, 1546 Broadway, or 105 Fourth Avenue. "Florodora" was produced Nov. 14, 1900, at the Casino Theater, New York. The characters were: Cyrus W. Gilfain, Frank Abercold, Captain Arthur, Donegal, Leandro, Tennyson Sims, Ernest Pym, Max Repfelbaum, Reginald Landale, Paul Cregan, John Scott, Anthony Tweedlepunch, Dolores, Valleda, Ines, Jose, Juanita, Violante, Calista, Angela Gilfain, Daisy Chain, Mamie Rowe, Lucy Ling, Cynthia Belmont, Lottie Chalmers, Clare Fitzlarence, Lady Holyrood.

A SUBSCRIBER.—The original cast of "Strongheart" is as follows: Taylor, Macey Harlam; Rosa, Richard Sterling; Reade, Taylor Holmes; Thorne, Sydney Ainsworth; Fred Skinner, F. A. Turner; Frank Nelson, Francis Bonn; Dick Livingston, Henry Kolker; "Billy" Saunders, Herbert Corthell; Siegfried, by himself; Soangataha, Robert Edeson; Mrs. Nelson, Jane Rivers; Molly Livingston, Louise Compton; Maud Weston, Jenne Madeira; Betty Bates, Marjorie Wood; Dorothy Nelson, Percita West; Nash, Harrison Ford; Tad, Charles Sturgis; Josh, Lawrence Sheehan; Allan, Clay Boyd; Benton, B. F. Small, Jr.; Buckley, Edmund Breese; Farley, Madison Smith; Butler, Charles Sturgis; Black Eagle, Edmund Breese.

FOR THE LITTLE WAR SUFFERERS

Dear Men and Women of the Stage:

Through the courtesy of THE MIRROR I am trying to reach the whole profession with a suggestion for Christmas. In these times of terrible suffering and need on account of the war, we shall often be called upon to render our professional services for one charity and another. We shall respond, as always, gladly, but there is one cause which we can take up of our own initiative, to which we can make a free-will offering.

There are thousands of us here earning comfortable livings. There are thousands of destitute, homeless, piteous little children in the countries now at war. Let us unite to help them. Here are some practical suggestions. We in Miss Anglin's company are preparing, each of us, individual boxes, which will contain

1 girl's toy,
1 boy's toy,

and an article of warm clothing for each. A coat, a flannel dress, sweaters, mittens, stockings, chocolate.

The need is so awful, so appalling, that we must not spend too much on toys, but concentrate on clothing; yet let us remember that merely useful things do not mean Christmas to a child, and tuck in what we can to bring some kind of joy to the poor little hearts. In our company we are dressing dolls on the trains, and making dainty garments. We hope to send a dozen or more boxes from our company alone. If each one in America would do the same, how many hundreds, thousands, even, of children would be helped.

The Twelfth Night Club, 47 West Forty-fourth Street, New York, will be a receiving station for the boxes from road companies, and will undertake to deliver them to the ship which the New York *World* is sending over. It would aid in distribution if each box sent in should have its contents plainly marked on the outside.

Whoever has a child, or loves a child, let him or her take the matter up earnestly and immediately in his company in order to insure prompt delivery. We have barely six weeks.

Those who wish can designate their boxes for particular nations. The *World* undertakes to deliver them, or we can just send them wherever the need is greatest, for love and pity of all children everywhere.

And when we go off to play our two performances, while the rest of the world is "Merry Christmasing," won't we have a glow of the heart to think we, too, to our little utmost, have helped to make it merrier?

The children! "There's is the Kingdom of Heaven," but unless we help, they won't have much on earth this year.

RUTH HOLT BOUCICAULT.

HARTFORD, CONN., Oct. 14, 1914.

ON THE RIALTO

George M. Cohan's faith is almost as sublime as that of his "Miracle Man." Of course, every one in sportdom knew he would be loyal to that other Miracle Man, whom the baseball fans know as George T. Stallings. No one believed, however, that he would risk any great amount of money on what appeared to be such a poor bet. But then George M. is a miracle man himself when it comes to making money. It is said that his winnings on the Boston team amounted to over $17,000.

Mr. and Mrs. William H. Thompson (Isabel Irving) celebrated the fifteenth anniversary of their marriage Monday, Oct. 19. Mr. Thompson is playing the Patriarch in "The Miracle Man," at the Astor Theater and Miss Irving is appearing in "Under Cover" in Chicago. The two organizations gave a dinner to the happily married pair after the performance on the anniversary date. A feature of the event was a speech in phonographic form by Mr. Thompson to the guests at his wife's dinner in Chicago and one by Miss Irving to the guests at her husband's dinner here.

Rudolph Aronson, who recently returned from Europe, has just learned of the demise of the Roumanian King Charles, at Sinaia. It was at picturesque Sinaia, the rural home of the King and Queen (known as "Carmen Sylva"), that Mr. Aronson was engaged for the season as director of the amusement department at the theater and casino there, where more than thirty artists, including Anna Held, La Varena, and Irene Bordoni, had already been secured; but this cruel war stopped all proceedings, as also Mr. Aronson's contemplated presentation in Paris the ensuing Winter of the New York Casino's greatest success, the familiar "Erminie," with a French cast and a chorus including forty American beauties. During Miss Loie Fuller's successful season in Paris at the Théâtre du Chatelet, last June, Mr. Aronson composed for her talented and artistic Ecole des Danses a little ballet intermezzo entitled "The Garden of Allah," which was recently published in London.

"I hope," remarked an American actor on the Rialto, "that the many English actors and actresses on the American stage will respond cordially to Mr. William Faversham's appeal for contributions to the English actors' fund for the relief of the families of those Thespians who are serving their country on the field of battle.

"There have never been so many English players comfortably engaged in the United States, and so many American actors out of employment, as now. How urgent this charity is I do not know. According to a list of names published by the London *Era*, the number of actors and others connected with the *Era* editorial staff and theaters in England, all told, is sixty-nine. This is probably a low estimate, but it is the only list I have seen.

"Presumably the families of many of these are not in direful distress, and not likely to be. But aside from this, the many English men and women who have engagements in the United States should respond liberally to the appeal of their countryman, Mr. Faversham. The players are the first to be appealed to when funds are to be provided for indiscriminate charities, and they will be again, now that so many people have been made destitute by the war. But every English player owes it to himself to help his fellow-actors whose families are in need, and along with other American professionals I hope that not one will be found among those who cannot make it convenient to subscribe freely to this charity."

Meanwhile, Ruth Holt Boucicault makes a sincere appeal in another column to all the players, regardless of nationality, to make up Christmas boxes for the poor little children rendered destitute by the war, or orphaned by the death of their fathers.

In the following letter to George C. Tyler, George Bernard Shaw comments in his characteristic manner upon his reasons for not visiting New York for the premiere of "Pygmalion":

"I got your cablegram asking me to come to New York for the opening night. But it would be unfair to the American press. For twenty years past they have always filled up any spare room in their columns by announcing that I was on my way to America and thereby kept the United States under a strain of expectation which they have now got used to. If I were to disappoint everybody by actually coming at last I should create a good deal of ill-feeling; besides, nobody would go to the theater; they would all come to see me."

The war seems to be making bad blood among managers and newspaper men. It is alleged that the Messrs. Shubert have taken their cards out of the *Staats Zeitung* because of comments made by Mr. Albert Pulvermacher, the dramatic critic, on the Winter Garden production. The offensive part of the review is as follows:

Too bad that the management of the Winter Garden failed to display a little delicate tact in connection with one of the most sumptuously equipped numbers, as otherwise even so enchantingly esthetic an inclusion of political factors in a "show," intended as it is for the collective public regardless of nationality, had better been omitted. Perfect models of lovely womanhood come marching across the now so popular bridge via the auditorium on to the stage. You behold the French cohorts to the sounds of the Marseillaise, followed by dashing female Cossacks to the strains of the Russian imperial hymn, next the Belgians to the accompaniment of the Brabanconne, and finally charming maidens as British warships. The eye involuntarily turned upward, for now, surely we might expect the Zeppelins; but neither Germany nor Austria-Hungary were put in evidence, whereas amid the loud strains of "The Star-Spangled Banner" appeared the Columbias to mingle in fraternal spirit with the light troops named. The public accompanied these picturesque evolutions with applause, and so the management prepared the Allies their first great triumph—in the absence of the German army.

BUSINESS IN CONNECTICUT

The Union Theater Company, of New Haven, Files Certificate of Incorporation

NEW HAVEN, CONN. (*Special*).—The Union Theater Company of New Haven, Conn., has filed a certificate of incorporation with the Secretary of the State at Hartford. New Haven is given as the location of the corporation, and the purpose of organization is to conduct the theatrical business, and to own, manage, and control theaters in New Haven and elsewhere in Connecticut, and to maintain an agency for the distribution of dramatic and moving picture shows and theatrical equipment. The amount of capital stock authorized is $2,000, divided into forty shares of $50 each.

The amount of capital stock with which the corporation intends to begin business is $1,000. The corporation has acquired a lease covering the San Carlino Theater of New Haven. The incorporators are John J. Gentile, Eugene Wilson, one of Poli's theater managers, and Louis Pelliccia, all of New Haven. DANIEL W. DELANO, JR.

ENGAGEMENTS ANNOUNCED

BOSTON (*Special*).—Mr. Clayton D. Gilbert, director of the dramatic department of the New England Conservatory of Music, announces the following pupils as filling professional engagements this Autumn: Clinton Preston, with John Drew, in "The Prodigal Husband"; Elizabeth Wood, in "High Jinks"; Edith Thayer, in "The Firefly"; Florence Mackie, in "Miss Daisy"; Francesca Rotoli, in "Potash and Perlmutter"; Gladys Talbot, in "Rebecca of Sunnybrook Farm"; Marietta Craig, in "The Chameleon"; Charlotte Adams, in Pittsfield Stock company; Marion Dorr, with Elsie Ferguson; Helen Crane, in "What Happened at 22"; Carmen Ercoll, Frederick Wallace, Russell Gilbert, Lillian Herbert, Georgia McNally, Fred Harrington, and Mary Collins, in vaudeville; Marie Gjirtsen, with Berlin Opera company; Frieda Perabo, with La Scala Opera company; Louise Llewellyn, in costume recitals of Bohemian and Breton folk songs; Florence Gale and Henrietta Tighe, in dramatic monologues and plays; Hazel Bachus, with "Everywoman" company.

LAMBS' ANNUAL ELECTION

The Lambs annual election took place last Thursday with the following results: William Courtleigh was chosen shepherd; Dudley Field Malone, boy; Charles Emerson Cook, corresponding secretary; George Fawcett, recording secretary; H. N. Baruch, treasurer; and Robert Mackay, librarian. Digby Bell, Frank M. Case, and Thomas A. Wise were chosen members of the Council to serve three years, and John Miltern was elected to fill the unexpired term of George V. Hobart.

NAZIMOVA CAST ENGAGED

B. Macdonald Hasting's new play, "That Sort," in which Nazimova will appear under the direction of the Lieblers, will have its premiere at Atlantic City, Oct. 23, after which it will be brought into New York. The cast includes, besides the star, Charles Bryant, David Glassford, Vincent Serrano, Wilfred Seagram, John Burkell, Cornish Beck, Charlotte Granville, Beatrice Prentice, Charles Brown, and others.

JULIA ARTHUR TO ACT AGAIN

To Appear in December with William Faversham for Charity

Julia Arthur, who retired from the stage fifteen years ago, will return to it for two performances, one in Boston and one in New York, to raise money for the relief of families of actors in Europe. She will appear in Boston in the first week in November in Thomas Bailey Aldrich's "Mercedes." Here she will play with William Faversham early in December. Miss Arthur, who in private life is Mrs. Benjamin P. Cheney, of Boston, made her last appearance on the stage in the Autumn of 1899 as Josephine in "More Than Queen."

WOODS PLANS NEW THEATER

To Offer High Class Attractions at Popular Prices—House to Seat 4,000

Al. H. Woods is planning to build a new theater where he will offer new productions with well-known stars at popular prices. The site selected is somewhere between Forty-seventh and Fifty-first streets, but the direct location Mr. Woods will not yet make public. The theater is to accommodate 4,000, the balcony seating 2,000 and the orchestra the same.

Mr. Woods is to present Friday, John Mason at the New York Theater at popular prices. He is so confident that the public will be enthusiastic over the reduced prices that he will soon start work on his latest structure.

AID FOR CENTURY OPERA

The Committee on Popular Opera of the City Club has sent out an appeal for contributions to help toward the guarantee fund of $50,000 for the Century Opera company. Part of this money is needed to meet the expenses of the present grand opera season at the Century. The public response to this appeal will determine whether or not the company will return to finish the second half of the season.

The existence of the company has been due to a small group of public-spirited men and the support of the Metropolitan Opera House. Owing to the fact that the salaries of the principals, chorus, and orchestra have been increased, more expenses have been incurred. However, better results have also been obtained. There is a decided contrast of this year's performances compared to those given last year. It should be the duty of New Yorkers to establish this company on a permanent basis, and not allow it to leave through lack of support and go to Boston and Philadelphia, where it will be better appreciated and persuaded to make its permanent home.

MASON WINS VERDICT

A jury in the Municipal Court last week returned a verdict against Charles Frohman in an action which he had brought against John Mason, starring in "Big Jim Garrity," to recover $700 alleged to be due on a promissory note.

Mr. Frohman alleged that Mr. Mason had made the note on Dec. 5, 1913, and that payment afterward had been refused. Mr. Mason replied that on March 8, 1912, he had been engaged by Mr. Frohman for the seasons of 1912, 1913, and 1914, each season to be thirty weeks at a salary of $700 a week and 7 per cent. of the gross receipts in excess of $7,000, and that he had had only twenty-eight weeks' work in the second season. He asked for a verdict of $1,400 less the $700 he owed Mr. Frohman.

"PEG" HAS LONDON PREMIERE

"Peg o' My Heart" was presented for the first time on the London stage at the Comedy Theater Oct. 10. Laurette Taylor is appearing in her original role. Others in the cast are A. E. Matthews, Erlie Norwood, Percy Ames, Violet Kemble-Cooper, and Helen Ferrers. The production is under the direction of Archie Butt.

DIXEY FOR "TWELFTH NIGHT"

Henry E. Dixey will appear as Malvolio in the Liebler production of "Twelfth Night" when Phyllis Neilson Terry makes her American debut. He appeared in the same role with Ada Rehan at Daly's Theater.

Eben Plympton has been engaged for the part of Sir Toby Belch.

"OUTCAST" CAST

The players engaged to support Elsie Ferguson in "Outcast" include Charles Cherry, Marguerite Leslie, Warburton Gamble, Anne Meredith, Malcolm Tearle, Mabel Archdale, and Leslie Palmer. The premiere of the play will take place shortly at Atlantic City, after which it will be seen in New York.

FOR THE PUNCH AND JUDY

Charles Hopkins has secured the rights to "Jack o' the Fields," a new play by Emerson Taylor, for future production at the new Punch and Judy Theater, on Forty-ninth Street.

"PAPA'S DARLING" COMING NOV. 2

The title of the new Carrll-Smith musical comedy has been changed from "Papa's Boy" to "Papa's Darling." Under its new name it will reopen the New Amsterdam Theater on Nov. 2.

The PUBLICITY MEN

F. C. Cooper, well known as a circus and theatrical press agent, is in advance of "Fine Feathers," under the management of F. A. Wade, now touring the South.

Frank Wilstach, who is carrying the colors for "The Passing Show of 1914," sends us the following dispatch from the front: "I was insulted to-day. James O. G. Duffy, of the Philadelphia *Press*, called me a 'bare-faced agent of a bare-leg show.'"

Edward Everett Pidgeon, who resigned as director of William Fox's enterprises last week, to become general manager of the Broadway Rose Gardens, has already made his personality felt in his new environment. His first step has been to separate the dancing and dining pavilion of the Gardens from the motion picture theater, thus wiping out the confusion in the minds of the public regarding the two institutions.

Will T. Guard, press representative of the Metropolitan Opera House, who during his sojourn in Paris has contributed many interesting war stories to the *Evening Sun*, returned to this country last week. He brought with him Leon Dieux, a young war refugee whom he found in the streets of Paris. Leon is eighteen years old and is said to be a typical specimen of the Paris gamin.

Diamond Jim Brady was in Baltimore recently at a reunion of the graduates from the Johns Hopkins Medical School. Mr. Brady did not get that kind of a degree, but he did graduate from the hospital a short time ago, and he was so glad to get out he gave 'em $250,000 for a neurological clinic. So Diamond Jim was very popular at the reunion, and the Baltimore papers carried stories about him several times a day. He saw "The Debutante" at the Academy of Music every night, and Manager Tunis Dean managed to get that in without fail.

GOSSIP

Arthur Aylsworth is to be seen soon in a new farce under management of Lew Fields.

Charles Klein returned to England yesterday. He came over to witness the opening of his new play, "The Money Makers."

Mabel Roesch is at the Alberti studio, Carnegie Hall, registering students attracted thither by the advertising in THE DRAMATIC MIRROR.

Little Rea Martin has scored such a hit as Peg in "Peg o' My Heart" that she recently signed a three years' contract with Mr. Morosco. Later she will appear in a play specially written for her.

Rudolph Friml, the composer of "The Firefly" and "Naughty Marietta," has been engaged by the Messrs. Shubert to write several numbers for the new production in which Emma Trentini will star under their management.

By an error it was made to appear that Mr. Harrison Brockbank and Miss Josephine Jacoby are with the Hippodrome "Pinafore" company, playing Sir Joseph Porter and Little Buttercup, respectively. Mr. Bertram Peacock is playing the former and Miss Marie Horgan the latter role, both having been in the original cast. The company is reported to be playing to first-rate business upstate and in Montreal.

LISLE LEIGH AND SARAH ALEXANDER.

The above is a glimpse of the garden of Ida Van Courtlandt's home at Ottawa, Canada, showing Lisle Leigh and her aunt, Sarah Alexander. Miss Leigh is now playing what promises to be a season's engagement at the Cort Theater, in Boston, in "Peg o' My Heart."

THE FIRST NIGHTER

Walker Whiteside in "Mr. Wu" — Mrs. Patrick Campbell Appears in Shaw's "Pygmalion" — "My Lady's Dress" — "Dancing Around."

"MY LADY'S DRESS"

Drama in Three Acts and Nine Scenes, by Edward Knoblauch. Staged by Frank Vernon. Produced by Joseph Brooks at the Playhouse, Oct. 10.

John ..... Leon Quartermaine
Anne ..... Mary Boland
Leonie ..... Viviane de Boincee
Pee ..... E. J. Warmington
Nina ..... Mary Boland
La Grisa ..... Lucy Beaumont
Gleann ..... Leon Quartermaine
Nicolas ..... Eric Snowdon
Annette ..... Mary Boland
Pere Simon ..... Robert Vivian
Jeanny ..... Leon Quartermaine
Bendier ..... Barnett Parker
Antje ..... Mary Boland
Moeder Kantje ..... Ina Borke
Mynheer Cornelis ..... Fuller Mellish
Johnkeer Ian Van der Bom. Leon Quartermaine
Annie ..... Mary Boland
Mrs. Moss ..... Lucy Beaumont
Lisa ..... Mary Deverell
Jack ..... Leon Quartermaine
Leahy ..... E. J. Warmington
Yermak ..... Barnett Parker
Anna ..... Mary Boland
Ivan ..... Leon Quartermaine
Anne ..... Mary Boland
Sir Charles ..... Fuller Mellish
Mrs. Collison ..... Mary Deverell
Lady Appleby ..... Ina Borke
Hon. Peter Withers ..... Barnett Parker
Miss Sylvia ..... Clarissa Selwynne
Miss Madeline ..... Christine Brooks
A Fitter ..... Amelia Nelligan
Mesalina ..... Helen Pere
Frottinette ..... Zella Nicell
Psyche ..... Florence De Shon
Rosamund ..... Viviane de Boincee
Jacquelin ..... Leon Quartermaine
Baptiste ..... Master Philip Traub
Anita ..... Mary Boland

Some day a psychologist will explain why plays seem to run in cycles. Last year the vice drama held sway; this season the retrospective or dream play appears to be the dominant style of stage presentation.

Though the interest and novelty of the retrospective manner of writing has been somewhat dimmed by "On Trial," "Innocent," and "The Phantom Rival," nevertheless the style of "My Lady's Dress" is different from its predecessors.

Considerable interest centered in the production of this play, partly because of its successful run in London, and partly because we hoped that Mr. Knoblauch would give us another example of fine imaginative writing to be compared to "The Faun" and "Kismet." He has not disappointed us, and so we feel certain that "My Lady's Dress" will interest New York playgoers for many months to come.

A husband and wife quarrel over the cost of a new dress; the husband takes the wife to task for her extravagance; she replies, basing her argument upon a vague understanding of the principles of socialism, that her purchase benefits many poor toilers whose products and skill combine in the making of the dress; an underlying motive of the husband's jealousy, be unaware that the finer appearance his wife displays toward certain influential old fluffs, the greater the rewards for him in position and power.

Such is the pattern on which "My Lady's Dress" is based. To show us the pattern in its execution, Mr. Knoblauch transports us to the world of dreams. The wife, unstrung by the quarrel with her husband, lies down for a brief nap before fulfilling her social obligations. She dreams of the toilers responsible for milady's dress, the silk worm breeders in Italy, the weavers in France, the lace makers in Holland, the artificial flower makers in the East End of London, the trappers in Siberia, the fashionable tailors in Bond Street with their saleswomen and mannequins. She and her husband are the protagonists in each of these episodes in which these various workers figure. Each episode, like a play, is complete in itself; occasionally it is humorous, but more often it is the tragic note that is dominant. Each is rich with imagination and picturesqueness and poetic suggestion. Some, by means of effective situations, possess a powerful dramatic interest, while in others remarkably fine characterizations make up for deficiencies from a dramatic standpoint.

The episodes of the play are divided into three parts, "The Material," "The Trimming," and "The Making," the items discussed in the quarrel as causes of the costliness of the dress. After the lights are lowered upon the sleeping wife in her boudoir (a boudoir done in the manner of Gordon Craig), the episodes of the dream are revealed.

These episodes, varied in treatment and bearing no relation to each other, run the gamut of human emotions. The little play of the Italian silk breeders is a tragedy of woman's vanity and man's revenge. The next episode, which represents a weaver's workroom in Lyons, has self-sacrifice for its theme. A spirit of coquetry and comedy are manifested in the garden of the Dutch lace seller, while a note of deep pathos is contributed in the episode of the artificial flower maker who allows her hair to be cut off that the money from its sale may help her sister to get married. A bold and effective dramatic touch, depicting elemental love, hatred and resignation, is revealed in the sketch of the Siberian trappers. The last scene of the dream, a dressmaker's establishment in Bond Street, is melodramatic in treatment and depicts a model so goaded by the taunts and insults of her vindictive, super-caddish employer that she kills him with a pair of shears.

The awakening then takes place. The wife, inspired by her dream, talks of the greater sympathy one should feel for those who toil. A reconciliation follows between husband and wife, and the curtain falls with the knowledge that a better position is in store for the husband through the ministrations of his wife. The wife's glory in the good news is all the greater because of the husband's belief that his merit alone was responsible.

Leon Quartermaine and Mary Boland played the leading roles in all the episodes. Mr. Quartermaine acted with fine resourcefulness. His best work was in the role of the heartless, effeminate Jacqueline, a character exceptionally well drawn. He also did excellent work as the Italian pedlar and the French weaver. Miss Boland's best performance was as the stolid Russian peasant who hated so supremely her intellectual husband. It was a powerful characterization and raised Miss Boland to hitherto unattained histrionic heights. She also was splendid as the artificial flower maker. Fuller Mellish was effective first as a pompous Dutchman and later as an old roue. Mary Deverell scored as a coster and later as a temperamental woman of fashion.

Frank Vernon, who staged the play, eliminated the footlights and the usual walls in the room scenes.

"DANCING AROUND"

Modern Musical Spectacle in Twelve Scenes. Dialogue and Lyrics by Harold Atteridge. Music by Sigmund Romberg and Harry Carroll. Staged by J. C. Huffman. Dances Arranged by Jack Mason. Costumes Designed by Melville Ellis. Produced by the Shuberts at the Winter Garden, Oct. 10.

Lieutenant Larry ..... James Doyle
Lieutenant Tommy ..... Hiland Dixon
Lieutenant Hartley ..... Bernard Granville
Clarice ..... Aimee Dalmores
Celeste ..... Ethel Davenport
Florette ..... Ethel Davenport
Shirley ..... Eleanor Brown
Dora ..... Olga Hemestone
Pinky Roberts ..... Kitty Doner
Lieutenant Harry Graham ..... Frank Carter
Annette Truesdale ..... Lucy Weston
Lieutenant Robert ..... Earl Fox
Tillie ..... Georgie O'Ramey
Clarence ..... Clifton Webb
Gus ..... Al. Jolson
Mlle. Mitzi ..... Mary Hobson
Ethel ..... Eileen Molyneux
Beulah Elliot ..... Cecil Cunningham
Lord Graham ..... Fred Leslie
Fireman ..... Phil Bapaso
John Elliot ..... Melville Ellis
Messenger Boy ..... Mabel Hill
Train Announcer ..... Harold Kohn
Patricia ..... Mildred Maguire
Lucy ..... May Dealy
Butler ..... Phil Branson

The popular critical attitude of declaring each Winter Garden production the superior of its predecessor must be given an emphatic and prolonged airing after witnessing the latest edition of this institution. One always knows what to expect of institutions, and so one never goes to the Winter Garden for delicate, ultra-refined or intellectual entertainment. If, however, one is seeking a feast of color and form, of rag harmony dispensed by irrepressible comedians, of the latest styles of eccentric and ballroom dancing, he knows that the Winter Garden will furnish it to the *nth* degree of liberality.

In "Dancing Around," the feast has been prepared diligently and unsparingly. The ingredients have been so well mixed that the effect obtained is one of satisfaction, if not a definite taste for more. With the exception of its music it possesses more merit in every detail than any previous Winter Garden production. By that it must not be inferred that the music is of a low order, but when one considers the beauty of Edmund Eysler's score in "Vera Violetta" one cannot become particularly enthusiastic over the efforts of Messrs. Romberg and Carroll. Though one or two of the numbers, namely, "Never Trust a Soldier Man" and "My Lady of the Telephone" possess a swing which will make them very popular in the tangoriums, one's music impressions are chiefly gained from "Il est doux, il est bon," from "Herodiade," which Cecil Cunningham exquisitely renders, and from excerpts of other classical works played at various intervals throughout the evening.

The striking and ingenious color effects in canvas and costume; the graceful and difficult evolutions of the chorus; the care and excellence of the staging; the imposing array of names headed by Al. Jolson and Bernard Granville; and the chorus of agile and comely maidens who display fatted calves in all their naturalness and pristine glory, are the main reasons for the general superiority of the Winter Garden's latest product.

The plot, which concerned the search of a British army officer for a prima donna wearing a crescent of court plaster upon her back, dropped into oblivion about half-past nine o'clock, and never again emerged.

Al. Jolson as the chief funmaker was given an enthusiastic welcome after an absence of two years. He proved as irresistible as ever, and his exceptional magnetism was clearly proved by the hearty manner in which the audience greeted his songs, decidedly inferior in lyric and melody to what he has had. His boisterous spirit of gayety was captivating and refreshing save on occasions when it had to rely upon vulgar humor and mediocre songs. Then it became, indeed, irksome and monotonous. Bernard Granville, who has become an established favorite at the Winter Garden, danced with his accustomed grace and agility. He was aided and abetted in most of his work by Kitty Doner, an industrious little girl who proved as engaging an English chappie as we would want to behold. Melville Ellis demonstrated his virtuosity on the piano. Clifton Webb displayed a fine sense of comedy as a young orderly and danced with distinction with Eileen Molyneux, a tall, graceful girl imported from England for the occasion. The "Shepherd Gavotte" and the "Silhouette Ballet," which they danced, assisted by members of the chorus, were two of the best features of the evening. Displaying genuine imagination, daintiness and delicacy in their creation, they were unappreciated by the audience, which only goes to prove that when at the Winter Garden do as the Winter Gardeners.

Cecil Cunningham's fine voice was given a welcome opportunity in the Massenet number. Doyle and Dixon soft-shoed their way into the good graces of the audience. Fred Leslie offered an excellent characterization of a pompous Englishman, and Georgie O'Ramey was a nonchalant telephone girl.

"MR. WU"

An Anglo-Chinese Play in Three Acts and Two Tableaux, by Harry M. Vernon and Harold Owen. Produced by Mr. Walker Whiteside in Conjunction with Henry W. Savage at Maxine Elliott's Theater Oct. 14.

Act I.—Tableaux—The outer gates of Mr. Wu's house at Kew Loon. Scene—The Lotus Garden of Mr. Wu's house.

A Minstrel ..... Charles Dopreau
Ah Bing, Mr. Wu's head servant. Arthur E. Sprague
Servants in Mr Wu's house ..... Frank King, Thomas Doughty, William Kerwin, Frank Spelvin
Chinese Girls, relatives of Nang Ping ... Helen Chester, Roslyn James, Amelia Rose, Mildred Cheshire
Nang Ping, Mr. Wu's daughter. Antoinette Walker
Low Loong, her cousin ..... Nancy Winstone
Basil Gregory ..... Frank Wapperman
Mrs. Gregory ..... Deirdre Doyle
Hilda Gregory, her daughter ..... June Keith
Ah Woon, her Chinese maid ..... Maude Shaw
Mr. Gregory, head of the Gregory Steamship Company ..... E. J. Ratcliffe
Tom Carruthers, his secretary ..... Sydney Stone
Wu Li Chang, a Mandarin ... Walker Whiteside

Act II.—Three weeks later. Scene—Manager's room in the offices of the Gregory Steamship Company at Hong Kong.

Chinese Clerk ..... Naj Sack
The Compradore ..... M. J. Rale
Murray ..... Hollister Pratt
Holman, manager of the G. S. Company. Clifton Alderson
A Coolie ..... Grant Sherman
Simpson, first officer of the Yee Chow. Arthur E. Sprague

Act III.—Three hours later. Scene—Room in Mr. Wu's house at Kew Loon. Tableaux—The outer gates of Mr. Wu's house.

Considerable interest anticipated this play on account of the success with which it has been credited in London when originally produced there last season, and from all accounts Mr. Whiteside holds himself closely to the interpretation given by the leading actor in the British capital of the part of Mr. Wu.

As a play it is intensely dramatic, because of the elemental passions which are released in the person of the rich Oriental merchant plotting revenge against the Gregory family, and the uncommon confrontation of Chinese and whites in a domestic tragedy. The thread of the story is followed with bated breath. The construction is obviously the handiwork of two writers perfectly familiar with effective stagecraft. The situations are not always entirely true, but they achieve what they are intended to achieve—effect.

Although the story was circumstantially printed in THE MIRROR soon after the play was presented in London, it is briefly sketched here in outline:

Mr. Wu, a rich Chinese Hong Kong merchant, discovers a liaison between Basil Gregory and Nang Ping, Mr. Wu's daughter. Repressing his wrath, he sets in motion a secret chain of conspiracies to ruin Basil's father, head of the Gregory Steamship Company, and after an exciting interview with the aggressive Englishman, he pretends to be softened by the sorrowful appeal of Basil's handsome young mother. He persuades her, under promise of giving her news of her missing son, to visit him at his house that evening accompanied only by her maid; and, having sent the latter away, the vindictive Chinaman makes an amorous proposal to her, explaining that when he rings a gong near the table she and her son will be allowed to leave the house unmolested.

To give her time for reflection, he leaves Mrs. Gregory alone in the room for a short interval. Her attempts to escape are frustrated by the locked doors. In her anguish she calls aloud for her maid. A moment after, a package is thrown at her feet through the only opening in the room. It is poison. Her faithful Chinese maid has heard her appeal.

Mrs. Gregory puts the poison in a cup of tea and when Mr. Wu re-enters, he is induced to drain the cup and soon falls into convulsions. In his effort to wreak vengeance upon the woman, he strikes his sword against the gong; the doors automatically open, and as Mr. Wu falls dead on the floor, she escapes.

The play is introduced with a tableau to provide atmosphere, and takes us first to Mr. Wu's garden, where Basil and Nang Ping hold their stolen meeting and are surprised by the girl's father. In Act Two, the secret machinations of the wily Chinaman are shown operating ruinously on Mr. Gregory's fortunes. Here occurs a strong scene between Gregory and Mr. Wu, accused by the former of plotting his destruction and ending with Mrs. Gregory's consent to visit the Chinaman's house that night to get news of her son. The next act shows a picturesque interior of Mr. Wu's house in true Chinese form. It is introduced with a scene showing Basil kept a prisoner in the house and mentally distracted with his fate. The Oriental air of ominous mystery is excellently used to stimulate the interest in the fate of Mrs. Gregory on her arrival, and the best acting of the play develops in this act.

Mr. Whiteside's Wu is a peculiar creation—a man of imperturbable gravity and suppressed passion, stoic, vindictive, intense, crafty; but the impersonation suffers from an excessive monotone, which may be in keeping with his forced calmness, but is, theatrically speaking, a strain on the nerves of the audience. Mr. Whiteside's interpretation in other respects is fully up to his standard. Miss Doyle acted the role of Mrs. Gregory in an excellent manner, and Mr. Ratcliffe gave a forceful and intelligent performance as Gregory. Miss Antoinette Walker's Nang Ping was a thing of joy, like delicate china.

The play has been richly staged by Mr. Whiteside, and met with a cordial reception.

"PYGMALION"

A Romance in Five Acts, by G. Bernard Shaw. Produced by the Liebler Company at the Park Theater, Oct. 12.

Henry Higgins ..... Philip Merivale
Colonel Pickering ..... Dallas Cairns
Freddy Eynsford-Hill ..... Algernon Greig
Alfred Doolittle ..... Edmund Gurney
A Bystander ..... Herbert Ranson
Another One ..... E. J. Ballantine
Eliza Doolittle ..... Mrs. Patrick Campbell
Mrs. Eynsford-Hill ..... Mrs. Edmund Gurney
Miss Eynsford-Hill ..... Olive Wilmot Davies
Mrs. Higgins ..... Moira Greegan
Mrs. Pearce ..... Nellie Mortyne
Parlor Maid ..... Maude Phillips

The production of Mr. Shaw's dramatic satire of the apotheosis of a London flower girl at the Irving Place Theater last Winter gave New York an opportunity to see it well done before even London saw it. From all indications it will have a vogue, and restore to the Park some of its pristine glory. Americans who inspected the London performance declare the English company at the Park superior to the original, wherein Tree was seen in a rather monotonous performance of the part of Professor Higgins, which is here most spiritedly interpreted by Philip Merivale.

Identifying Mrs. Patrick Campbell with Mrs. Tanqueray, Mrs. Ebbsmith and Electra, and parts of serious import, it is interesting to see her in the sordid fineries of a dirty London street pedler and to hear her say, "lydy," and latterly struggle heroically with our evasive grammar. It is such transformation. All the more credit to her for mastering what must have proved a difficult role. She expresses the comedy spirit effectively in her portrayal, both of the slattern of the first two acts and the made-to-order lady of the latter two, although it is obviously an acquired art on her part. We may sigh for a little more heart in her work toward the close, but are not quite sure that she is not well within her rights as an artificial product of a professor who has created a woman out of mere clay and odds and ends, as in the experiment of Frankenstein and the original Pygmalion. At all events, it is an interesting performance; interesting as a work of Shaw and interesting as an example of very good acting. I have seen nothing more genuinely comic than Edmund Gurney's Edward Doolittle in a long time. Doolittle is the father of the transformed Eliza, a unique and characteristic creation of the author, who, in this case, acts as Shaw's mouthpiece of his secessionist sociological philosophy and as the commentator on English conditions, which are always worth while, as seen through the eyes of the brilliant Irish wit.

The comedy is intrinsically interesting from start to finish. It repeats well, as any one can testify who saw the German performance, better in some respects than this at the Park, but under the handicap of a translation of characteristics peculiar to a London atmosphere. The acting at the Irving Place Theater was more spontaneous; at the Park it is more directly characteristic, and evidently it has found favor with the public.

NEXT WEEK REVIEWS

"A Pair of Silk Stockings" and "Big Jim Garrity" will be reviewed in next week's MIRROR.

AT OTHER HOUSES

STANDARD.—This week's attraction is "Panthea," with Olga Petrova in the title-role. The theme of the play is of a woman's sacrifice for the man she loves. The

cast will include Charles Balsar, Albert S. Howson, Mark Price, Elwyn Eaton, Carl Sauerman, Jane Sutherland, Viola Roach and others.

CENTURY OPERA HOUSE.—"Madame Butterfly," with Misses Stanley, Howard, and Campbell and Messrs. Harrold and Chalmers.

Miss Stanley sang Butterfly with much grace and charm. The second act was especially well brought out, and here Miss Stanley proved her capabilities both vocally and dramatically to the evident satisfaction of all. Miss Howard was excellent as usual, and as the American wife Elizabeth Campbell was very good. Messrs. Harold as Pinkerton and Chalmers as the Consul deserve much praise. This week, "Jewels of the Madonna."

BRONX OPERA HOUSE.—This week's attraction is "Madame President," with Fannie Ward and original Broadway cast.

GRAND OPERA HOUSE.—Richard Bennett's co-workers in "Damaged Goods." The production is under the direction of Leffler and Bratton. Howard Hall is playing the leading role.

ACTORS' EQUITY ASSO'N

Managers as Well as Actors Appeal to A. E. A. to Settle Disputes

At the last meeting of the Council, held in the association rooms, suite 608, Longacre Building, on Oct. 13, the following members were present: Mr. Francis Wilson, presiding; Messrs. Coburn, Connelly, De Angelis, Gillmore, Kyle, McRae, Purdy, and Stewart.

New members elected:

Cyril Biddulph	Hall McAllister
Ogden Crane	Sally McCoombs
Edward Everett Horton, Jr.	Nina Morris
Theo. Kerwald	Phyllis Morton
Tessie L. Lawrence	Josephine Park

In speaking of certain striking illustrations of how managers may have a fine sense of fairness, it is only proper that reference be made to the Henry H. Harris estate, that recently paid each member of a company one week's salary after deciding not to produce a play for which a fortnight of rehearsals had been given.

It is gratifying to note that managers, no less than actors, are appealing with confidence to the A. E. A. as a safe umpire for their disputes. The way to settle an important case between an actress and a manager was made clear a few days ago by having both parties visit our office and discuss the points involved across the Council table and in the presence of the secretary and a councilman.

A company containing eight members of the association has telegraphed us from the road, stating that its management has imposed a "cut" of 25 per cent. in salaries, declaring that it must be accepted or the season closed. To influence a ready acquiescence, the manager's New York office had wired that the United Managers' Association was to declare a general reduction of salaries in all theatrical companies. We are officially informed that this last statement is entirely untrue—that the United Managers' Protective Association has not and will not take any action whatever about the salaries of actors. Each of its members is free to pay as much, or as little, at all times as may be necessary to secure or retain the service of actors he may wish to engage.

By the same token the A. E. A. lets salaries alone. The stipend for which a member may contract, or the "cut" he may accept, is a question of individual freedom.

Owing to a controversy the wardrobe trunks of a woman member were being held in a distant city without due process of law. All appeals of the member, either by mail or telegraph, were ignored. She reported the matter to the A. E. A., and upon its request the baggage was immediately forthcoming. This is good to know, but at the same time the association is willing to arbitrate the issue if either party feels wronged.

By order of Council,
BRUCE MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

MISS BLANCHE HALL.

Interested in the "Buy a Bale of Cotton" appeal of the South, Miss Blanche Hall recently invested in two bales in grateful acknowledgment of the splendid patronage that section of the country has given "Peg o' My Heart," in which she appears as Peg. She is the only Peg the South has ever seen, and her record business of last year promises to be repeated this season. Miss Hall is a descendant of the South and traces her French and English ancestors back as far as 1742, at which time they settled in St. Augustine and Savannah.

WINS $10,000 OPERA PRIZE

Professor Parker, of Yale, Wins Los Angeles Association Prize with "Fairyland"

A prize of $10,000, offered by the Los Angeles Music Teachers' Association, for the best American opera, has been awarded to Professor Horatio W. Parker, of Yale University. The work is entitled "Fairyland," and the libretto is by William Brian Hooker, who collaborated with Professor Parker in the opera, "Mona."

The opera, which was selected from fifty-six submitted by musicians and authors in all parts of the United States, is a pageant, and will be produced July 1, 1915, by the American Opera Association, of Los Angeles.

AUGUSTIN DALY'S 1872 LICENSE FOUND

Richard Dorney, who is managing the Grand Opera House on Twenty-third Street, New York, is one of the two executors of Augustin Daly. While looking through some old files recently, Mr. Dorney came upon the license which was signed by Mayor A. Oakey Hall in 1872, permitting the theater at Eighth Avenue and Twenty-third Street to open as a playhouse. The fee at that time was $50 per year. Mr. Dorney, who was with Mr. Daly from 1870 until his death in 1899, has had the license framed, and points it out proudly to any visitors to his office.

HENRY LEONE

As "PALI RACZ" in SARI

What the Boston Press Says:

Boston Traveler, Sept. 5, 1914.

"Another gem is the old violinist as played by Henry Leone, and the scene in the Paris salon where he finds that his audience goes away and leaves him playing to an empty hall, is superb in its expressive pantomime."

Boston Herald, Aug. 25, 1914.

"The company on the whole is excellent. Mr. Leone is Pali Racz to the life, imposing in appearance, passionate, explosive alike in wrath and paternal affection, while the actor emphasized adroitly this musician's colossal conceit and petty vanity."

Boston Globe, Aug. 25, 1914.

"Henry Leone sings and acts the part of the gypsy leader to the very life. It is about this character that the dramatic and romantic interest centers and that serves in the closing scene to illustrate the text of the play—'Victorious ever is youth.' One of the most charming numbers of the score is 'My Faithful Stradivari,' and Mr. Leone sings it with fine artistic expression—with simulation of true pathos in the closing scene."

Boston American, Aug. 25, 1914.

"The elderly gypsy [illegible] cleverly played by Henry Leone, who is also a comic opera baritone."

Boston Journal, Aug. 25, 1914.

"Henry Leone as the father gave a very good account of himself and adequately expressed the temperament of an egotistical musician."

Boston Sunday Post, Aug. 30, 1914.

"Henry Leone plays the role of an artist who has passed the prime of life. He is a singer of the old and admirable school, and he shows it. He also puts in a melodramatic touch in the last act, demonstrating that he has not forgotten how to act."

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DALY'S THEATER TO RE-OPEN

Charles A. Taylor Leases Historic Playhouse and Will Present There in November His Romantic Drama, "Yosemite"

The grimy old signs of "The Drone," which have been guarding the portals of Daly's Theater for two years, are to be taken down. No longer are they to greet passers-by as paradoxical symbols of theatrical activity. The famous old playhouse is again to take its place in the list of New York's producing theaters.

Charles A. Taylor, the first husband of Laurette Taylor, has taken over the historic old theater, and after making the necessary improvements, will open it on Nov. 23 with his romantic drama, "Yosemite." This play was first presented at Paterson, N. J., six years ago with a cast that included, among others, Laurette Taylor, Theodore Babcock, and James Durkin. An all-star cast has been promised for the revival, which will be under the direction of Ralph Cummings. During his lease of the theater, Mr. Taylor plans to revive a number of famous old plays, as well as making many new productions.

Charles A. Taylor will be remembered as one of the chief contributors to the stage in the days when melodrama reigned. Besides "Yosemite," he is the author of the "King of the Opium Ring," "The Queen of the Highway," "The White Tigress of Japan," "Tracked Around the World," "The Female Detectives," which the Russell Brothers made famous; "Through Fire and Water," "From Rags to Riches," in which Joseph Santley and Laurette Taylor (then known as Laurette Cooney) appeared, and others. Most of these melodramas were produced at the New Star, American, and Metropolis Theaters in the years of 1903 and 1904. He has also conducted stock companies in Seattle and other Western cities.

ELEANOR GATES WEDS

Former Wife of Richard Watson Tully the Bride of Frederick Moore

Miss Eleanor Gates, the playwright, was married to Frederick Moore, the author and former soldier, at Paterson, N. J., Sunday afternoon, Oct. 18. The two authors met at a gathering of Californians a year and a half ago. This was after Miss Gates had come to New York to live, and her play, "The Poor Little Rich Girl," had been produced.

Eleanor Gates was formerly the wife of Richard Watson Tully, the playwright. He obtained a decree of divorce several months ago.

Mr. Moore is well known in literary and military circles. Until a few months ago he was editor of *The Argosy*. He is the author of "The Devil's Admiral" and other books and short stories. At the time of the San Francisco earthquake he was a staff writer on the *Examiner*.

DEATH OF VERNONA JARBEAU

Vernona Jarbeau, widely known as an actress in comic opera some years ago, died Oct. 16, of a complication of diseases at her home in Nanuet, N. Y. Miss Jarbeau was fifty-three years of age. She was the widow of Jefferson Bernstein, a former member of the Auditorium Theater in Baltimore. He died three years ago.

Vernona Jarbeau appeared as Hebe in the original production of "Pinafore," when J. C. Duff produced that opera at the old Standard Theater many years ago. She was the original Yum Yum in "The Mikado," produced by the Standard company. After the road tour of "The Mikado," Miss Jarbeau returned to this city and played star roles at the Casino under the management of George Lederer. When "Maseppa" was revived in Philadelphia in 1901 she again appeared as a star in this production. In 1904 she toured the country in vaudeville. Of late years she has devoted her time to raising prize cattle and bulldogs.

BILLY BARLOW, CIRCUS CLOWN, DEAD

William (Billy) Barlow, a well-known old circus clown, died Oct. 10 from being mysteriously attacked with a hatchet at his country home, Little Rock, Ark., Oct. 8, by a negro. Mrs. Barlow, also a victim of the mysterious assailant, is resting easy and expected to recover.

"MISS DAISY" FOR CHICAGO

Philip Bartholomae is planning a Chicago engagement for his musical comedy, "Miss Daisy," as soon as he has finished his revision of the book and made a number of important changes in the cast. The piece closed in New York after thirty-seven performances.

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MANUEL QUIROGA IS HEARD

Manuel Quiroga, a young Spanish violinist, was heard Sunday night at the Hippodrome for the first time in this country. No sound conclusion can be made until he plays in an auditorium better suited to violin work. His intonation was generally good and his control of the finger board was most skillful.

Quiroga is a pupil of Sarasate, the great Spanish violinist, Saint-Saëns's "Havanaise" was well delivered, as was Alfred's "Swedish Rhapsody." His interpretation, however, of Mendelssohn's concerto was less fortunate, the deliverance being more or less mechanical.

Mr. Quiroga was assisted by Naban Franko and his orchestra. Madame Jeanne Jomelli sang with much clarity and charm. Among her numbers was included the "Jewel Song" from "Faust," which was delivered with force and sweetness.

"THE SALAMANDER" FRIDAY

In order to avoid conflict with other first-nights, Selwyn and Company have decided on Friday night, Oct. 23, as the opening date of Owen Johnson's play, "The Salamander," at the Harris Theater.

"THE THIRD PARTY" TO CLOSE OCT. 31

"The Third Party" will close its engagement at Maxine Elliott's Theater on Oct. 31, having played 108 performances.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Every town to have a municipal theater is a growing proposition. Northampton, Mass., has adopted it. On all posters advertising the theater is printed these words: "Owned and operated by the citizens of Northampton." The Northampton Players opened their third season in the house, the Academy of Music, Oct. 11, in the first production on any stage of Mrs. Spencer Trask's peace play, "In the Vanguard." The central idea of the play is to dispel the illusion that war is morally justifiable. The idea would not meet with much favor in the nations now at war, but it can be considered in this country, even on the stage, without violating President Wilson's notion of neutrality. However, this is not the point to be considered in this connection. The object of establishing a municipal theater is the crux of what the Ticker has in mind. The plan of the Northampton backers of the enterprise is to make the productions of the municipal theater self-supporting with the aid of the citizens; to create a sense of community ownership. Mr. Frank Lyman, of Brooklyn and Northampton, donated the theater to Northampton, and in two seasons he has contributed $15,000 to the support of the stock company. At the presentation of Mrs. Trask's play the house was crowded by Northampton playgoers, and prominent officials, educators, and others were present, and Mayor W. H. Felker, of the city, gave the official welcome to the players. Other cities in the country have the municipal theater idea under consideration. Boston is thinking it over. Whatever may be the future of such a theater, it cannot be successfully denied that there is no better way of interesting a community in making "the play the thing," than establishing and supporting a theater in which everybody can be made to feel that he or she has a sort of individual interest.

NORTHAMPTON PLAYERS

"In the Vanguard," by Mrs. Spencer Trask, Produced at the Municipal Theater

The first play in this country to have the color of the war in Continental Europe is "In the Vanguard," by Mrs. Spencer Trask. It had its premier in Northampton, Mass., Oct. 12; the presentation was by the Northampton Players in the Municipal Theater, which is a Northampton idea. The name of the old theater was the Academy of Music. It was donated to Northampton by Mr. Frank Lyman, of Brooklyn and Northampton, who in the last two seasons has contributed not less than $15,000 to the support of the stock company. The house was filled by the playgoers of the town, many notables being included, and a speech of welcome was made to the players by Mayor W. H. Felker.

The idea of "In the Vanguard" is to dispel the illusion of war. The hero of the play, Philip Gordon, a lawyer, is fascinated by the glorification of arms; probably this is accentuated by the views of his sweetheart, Elsa, who is ecstatic over war alarms. The rector of the village also finds an excuse for carnage in the fact that somewhere in the New Testament Jesus is quoted as saying that He came, bringing a sword. Any way, Philip Gordon enlists. There is a battlefield scene in which Gordon pauses by a dying enemy, who talks about war's illusions. The two have a discussion. The enemy tells Gordon that war is wrong, because the object of it is to kill, and to kill is a sin. One may die for one's country, but should not sin for one's country. Gordon is finally convinced. But Gordon's commander won't let him quit the army; he lets him carry the colors so that he won't have to fight. His comrades shun him; he goes back home later, but everybody in the village, even his parents, turn against him, but his sweetheart changes her mind about war and stands by Gordon. A wealthy man gives Gordon employment, and that ends the story. Presumably Gordon and his sweetheart live together ever after, etc.

All the members of the Northampton Players who returned, William Pringle, Robert Homans, Robert Ames, Cyril Raymond, Ralph Kline, Alice Donovan, and Frances Goodrich, were received with great enthusiasm, and the new members, James Rennie, Julia Taylor, Allan Murname, Leonora von Ottinger, and Arthur Allen, were warmly welcomed. They were assisted by a number of players from New York and a squad of small boys of Northampton who appeared as village children.

MARY K. BREWSTER.

EWALD STOCK, AKRON, O.

AKRON, OHIO (*Special*).—The Ewald Stock company opened the season at the New Lyceum Oct. 12, with "The Woman on the Wall," a new play. Edward Ewald and Ruth Hewitt are heading the cast, supported by capable players, among whom are Doris Conn, Josephine Haywood, Sissy Loftus, Richard Gipson, Leonard Hoffman, Earl Stanhope, Robert Hilton, Jack Ford, and Tom Lane. R. A. S.

PRINCESS STOCK IN IOWA

DES MOINES, IA. (*Special*).—The Princess Stock company gave uniform satisfaction to packed houses week Oct. 5-10, and Elbert and Getchell are being congratulated on all sides as having assembled the best resident company that has ever graced the Princess.

"The Virginian," week Oct. 11, proved very popular. Mr. E. C. Woodruff, Miss Bainter, Mr. Forrestelle, and Miss Dorothy Mortimer are especially pleasing in their roles.

"The Rainbow," week Oct. 18; "Mrs. Leffingwell's Boots" is underlined for week Oct. 25, the first time in Des Moines.

A. KOHN.

STOCK AT OAK PARK, ILL.

Grace Hayward has returned to the stock company now playing at the Warington and is leading ingenue. Miss Hayward left the company some time ago and after a lengthy absence has returned and is filling her old place in the company. "Officer 666" played here during the week of Oct. 5. The attraction for the week of Oct. 12 was "The Belle of New York." These two attractions played to especially good business.

Some of those in the Warington Stock are: Messrs. McWatters, Morin Burr, Kenneth Bradshaw, Bennet Finn, and Jack Marvin, Misses Laura Tintle, Hazel McKee, Crooker, and Hayward.

WILLIAM P. CARLETON. *Moffett, Chicago.*

With such equipment as William P. Carleton possesses in the way of talent, good looks and physique, it would seem unnecessary for Fortune to have added an heritage of a splendid voice from his father, whose years in the operatic field has left a record for real excellence. But with a prodigality rare yet precious, the fickle goddess bestowed gifts with lavish hand.

Some few years ago a tall, blond young man appeared in the offices of theatrical managers without greater recommendation than that he sung and knew he could act. There was room for just such a man, and the discovery of an acting ability added to a voice gave him his chance. With Blanche Ring in "The Wall Street Girl," he was a long time on Broadway, and as he ejected to go into stock, he became an idol of Boston with the John Craig Stock company. For the Summer he was leading man in Toronto with Adele Blood, and returned to Boston to the Craig Stock for the regular season, where he is repeating his success of last year. For several years Mr. Carleton was well known in musical plays.

NEW HAVEN POLI PLAYERS

NEW HAVEN (*Special*).—The Poli Players are continuing their success made at the Hyperion Theater at the opening of the present season, and scored again week ending Oct. 10 in "Love Watches." Miss McGrane, the leading lady, proved in "My Wife" that she is right at home in Billie Burke's roles. Malcolm Owens handled the rather difficult role of Earnest Augarde with all the technique of a finished actor which won the hearty approval of the audience. William Bonney as the Abbe, and Sylvia Starr as Lucie were also seen to advantage in their respective parts. That Irving Cummings handled the role of Count Andre makes it unnecessary to prove that that character received able interpretation. Bella Cairns divided honors with Frances Williams, and the rest of the company were all seen to advantage in the various minor roles. The piece was handsomely mounted, and William Masson, the director, gave New Haveners another treat in staging "Love Watches." "The Squaw Man" opened on Monday. DANIEL W. DELANO, JR.

LANDO AND HIS STOCK

Albert Lando opened on Monday at the Cumings Theater in Fitchburg, Mass., his own stock, with "Officer 666" as the bill. In the cast are Walter Scott Weeks, Le Roy Gahris, Ralph Merchant, Richard Morgan, Ruth Lechler, Henrietta Bagley, Ruth Langdon, and Helen Stearns.

LANG-MILLER STOCK, OMAHA

The company in the Lang-Miller Stock company, which opened at the Boyd Theater, Omaha, Oct. 17, comprises Eva Lang, Charles Miller, Robert Harrison, Grace Benham, Ogden Crane, John Beck, Vida Croley Sidney, Raymond Washburn, Alfred Smith, Marshall Hickman, and Leona Power. The company opened in "Bought and Paid For." Plays to follow are: "Elevating a Husband," "Stop Thief," "At Bay," "The Rainbow," and "The Fight."

NEW INGENUE FOR SHEA'S PLAYERS

Miss Clara Greenwood, formerly of the Academy of Music Stock company of New York, is now the ingenue with Shea's Players of Woonsocket, R. I., who recently opened the Park Theater of that city with "Bought and Paid For." It may be said of Miss Greenwood that she made good in "The White Squaw."

KANSAS CITY STOCK

The Auditorium Stock company, of Kansas City, played "The Servant in the House" week of Oct. 11, which was followed by "Our Wives" week of Oct. 18. In the first were Henry Crosby, Clay Clement, Vessie Farrell, Ann O'Day, E. J. Blunkall, Ted Gibson, and Harry Hollingsworth. The company will give "The Master Mind" Oct. 26, and "The Littlest Rebel" early in November.

BROOKLYN STOCK NOTES

Debut of Leah Winslow as Leading Woman—Plays in Other Houses

The debut of Leah Winslow as leading woman of the Grand Opera House Stock company, Oct. 12, will long be remembered by patrons of that playhouse. Miss Winslow, who formerly essayed leading feminine roles at Keith's Crescent Theater, is one of the most popular stock actresses in this borough. She appeared as Aline Graham in "At Bay," and gave a charming performance of the part. The addition of Miss Winslow to that company is a splendid assurance of prosperity for the Grand. Noel Travers gave a splendid performance of Captain Lawrence Holbrook. William Elliot scored as Judson Flagg. George Carleton was capital as Robert Dempster. The other important parts were played by Arthur Mack, Edward Phillips, Reynold Williams, Dan Bagnall, and Arthur Pitshum.

The Gotham Players were seen in George Broadhurst's play, "Bought and Paid For." Carolyn Elberts appeared as Virginia Blaine, while Alfred Swenson was seen as Robert Stafford. John Dilson and Florence Pinckney scored in the comedy roles, James Gilly and wife.

The Corse Payton Players were seen in a fine revival of "Leah, the Forsaken." Phyllis Gilmore appeared in the title-role, while Rollo Lloyd appeared as Nathan, the Apostate, and Claude Payton as Joseph. The production was elaborately mounted and the minor details were carefully looked after. Corse Payton's song and dance of the previous week has given an impetus to the attendance. Perhaps a little more of this sensational entertainment and the Lee Avenue Theater will enjoy its old-time capacity business.

J. LENOT DAVO.

STOCK IN CALGARY

Players in the Company That Performed in "Stop Thief"

CALGARY, ALTA. (*Special*).—The Players gave a fine performance of "Stop Thief" at the Grand Oct. 5-7. The excellent work of this organization under the capable direction of Theo Johnston goes far to reconcile our theatergoers to the dearth of road attractions which we have experienced this season.

William Nolte, Bessie MacAllister, Florence Templeton, and Edith Cooper were excellently cast. Caryl Gillin had the best chance he has yet had to show his ability, and took full advantage of it. In the two crook parts, Guy Harrington and Frances Brandt, were at their best, which is very good. Business satisfactory. The Players in "Mrs. Wiggs" week of Oct. 12.

Pantages had a very entertaining bill Oct. 8-10, headed by Frances Clare, Guy Rawson and company in a pleasing musical act, "Yesterdays." The bill was nicely rounded out by the Great Harrahs, clever skaters and dancers; Arthur Whitlaw, monologist, and McConnell and Niemeyer, singers and dancers. Good business.

GEORGE FORBES.

TRAHERN AT THE BRONX

Well-Known Manager Gets a Good New Berth

Al. Trahern has been appointed manager of B. F. Keith's Bronx Theater by General Manager John J. Maloney. A high-class stock company will be installed Oct. 26, headed by Lowell Sherman, with Roland G. Edwards as stage director. The first play will be "Bought and Paid For," with "Stop Thief" to follow. Last season Mr. Trahern managed B. F. Keith's Greenpoint Theater for twenty-six weeks, when he assumed management of the Crescent Theater, Brooklyn, and remained there until the end of the regular season, when he was transferred to the Bushwick Theater for the Summer stock season.

HAVERHILL PLAYERS

HAVERHILL, MASS. (*Special*).—The Academy Players, appearing at Haverhill's Academy of Music, opened the season Labor Day with "Bought and Paid For," which was followed by "The Fortune Hunter," "The Littlest Rebel," "Our Wives," "Maggie Pepper," "Ready Money," and "Arizona." Attractions in the near future include "Elevating a Husband," "Officer 666," "Stop Thief," and others.

The company is headed by Harriet Worthington and Wilson Melrose. The cast also includes Charles Stevens, Gilberta Faust, Hubert Pierce, William Mason, James J. Hayden, Josephine Emery, Daniel Grant, Harry Hollis, Helen Kinsel, and Dorothy Goodwin. B. B.

POLI'S HARTFORD STOCK

HARTFORD, CONN.—"Two Orphans" terminated the Poli Players' season here Oct. 17. Edna Hibbard, Mathilda Deshon, Marguerite Starr, W. S. Townsend, and George E. Lask remain with the company. Philip Dunning, formerly stage-manager for the Poli company for several seasons, will be connected with William A. Brady's production of "Life" in the capacity of stage-manager.

STOCK IN YONKERS

New Company at the Warburton Will Remain for the Winter

YONKERS, N. Y. (*Special*).—Yonkers now has a stock company all of its own, a company of players most of whom have appeared in Broadway successes. The company opened with "Get-Rich-Quick Wallingford." Miss Regine Wallace has been engaged as leading woman. Miss Wallace has been in such plays as "Bunty Pulls the Strings," "A Good Little Devil," etc. The leading man, Joseph Gillow, has also played important roles in many of the New York successes. The rest of the cast is composed of experienced actors who have proved their worth.

Some of the plays to be produced this season are: "Baby Mine," "The Dawn of a To-morrow," "Over Night," "Madame Sherry," "Broadway Jones," "The Red Mill," "Little Miss Brown," "The Conspiracy," "The Governor's Lady," "The Rose of the Rancho," "Bought and Paid For," "The Man Who Owns Broadway," "Alice-Sit-by-the-Fire," "The Man from Mexico" (Willie Collier), "Little Johnny Jones," "Excuse Me," "The Commuters," "Bunty Pulls the Strings," and "Little Women."

SCHENLEY STOCK STARTS

Dedication Speech by the Chancellor of the University of Pittsburgh

PITTSBURGH (*Special*). — The handsome new Schenley playhouse, located near Schenley Park, opened its doors to the public Oct. 12, with Nance O'Neil and the Schenley Stock company, in "Bella Donna," which continued during the week. Chancellor McCormick, of the University of Pittsburgh, was introduced to the audience Monday night and then made the dedication speech. Nance O'Neil in the title-role carried off first honors, and the new leading man, George Alison, made a praiseworthy Nigel and promises to become very popular. The supporting cast included Louis Kimball (who was with the Pitt Players last season), Alfred Hickman, W. E. Morse, Roxanne Lansing, Jessie Mueller, Ernest Cossart, Daniel Pager, and Gus Mortimer. "Magda is the offering week Oct. 19.

DAN J. PACKINER.

PLAYERS' STOCK, ST. LOUIS

ST. LOUIS (*Special*). — "The Spendthrift" received an excellent production by the Players' Stock company Oct. 11-17. Marion Ruckert was seen at her best. Mitchell Harris and John Maurice Sullivan both did excellent work. Eleanor Bradley as Aunt Gretchen also scored. The cast includes Phillip Tead, Eda Von Buelow, Robert McClung, Carson Davenport, and Louis V. Calbern.

Manager Sinclair is directing the Players' Stock company and the Park Opera company. These two stock organizations are the first successful ventures for several years. Mr. Sinclair deserves much credit. All the productions have won the stamp of public approval. Ed Krause is musical director of the Park Opera company.

WATKINS.

VAN DYKE AND EATON STOCK

The only and original Van Dyke and Eaton company, under the management of F. and C. Mack for the past twenty years, played the entire Summer at St. Joseph, Mo., to phenomenal business, and are now at the Club Theater, Joplin, Mo., for the Winter; they will return to St. Joseph for twenty weeks next Summer. The cast includes Whit Brandon, Willard Foster, Edgar Darrell, Orrin Burke, Jack Robertson, Arthur Malone, Ed. Smyth, Chella Warner, Helen Deland, Mary Enos, Lorena Tolson, and F. and C. Mack.

LONERGAN STOCK, LYNN, MASS.

The Lonergan Players have concluded their ninth week in "Our New Minister" at the Auditorium, Lynn, Mass. They appeared in "Tess of the Storm Country" week Oct. 19. The people in the company are Tom Whyte, Bernard Steele, Frank Thomas, J. Hammond Dailey, John Washburn, Joseph Guthrie, Maud Blair, Jack Bennett, Florence Rittenhouse, John Meehan, Anna Layng, and Joseph Guthrie.

FALL RIVER STOCK

FALL RIVER, MASS. (*Special*).—At the Bijou, for the first time in this city, "Ready Money" was presented during the week Oct. 12-17. This is the best play the new Bijou Stock company has done so far this season. The people comprising the Bijou company are W. Olathe Miller, Carroll Ashburn, Charles Glocker, Albert A. Bushee, Ted Brackett, Earl D. Dwire, Denny Donegan, Charles Sullivan, James Blythe, Ernest Winters, Ernestine Morley, Marguerite Johnson, Maude Grafton, and Edytha Ketchum.

STOCK CLOSES IN CINCINNATI

The Vera De Vere Stock company of Cincinnati, at the Lyceum, closed after one week of bad business, their policy of two bills a week evidently proving undesirable.

The German Stock company of Cincinnati was seen in their weekly performance at the Emery Auditorium night of Oct. 11 in "The Merry War."

PROOME, JR.

STOCK NOTES

James A. Bliss, known as the somewhat stout comedian, has joined the stock company at the Denham Theater, Denver, Colo.

"Ready Money" was the offering at the Grand Theater, Sacramento, Cal., week ending Oct. 10.

"The Barrier" and "The Speckled Band" are underlined for early production at the Seattle Theater, Seattle, Wash.

"The Barrier," dramatized from Rex Beach's novel, was at the Lyceum Theater, Duluth, Minn., week ending Oct. 17.

"The Barrier" was used at the Nicholas Theater, Council Bluffs, Ia., week of Oct. 10, under management of Frances Barrow.

"The Spendthrift," by Porter Emerson Browne, was played week of Oct. 10 at the Grand Theater, Worcester, Mass., the home of the Poli Players.

"Tess of the Storm Country" was at the Holyoke Theater, Holyoke, Mass., week of Oct. 10, under management of A. C. Dorner.

"The Blindness of Virtue" was the attraction at the Auditorium Theater, Lynn, Mass., week of Oct. 10, under the management of Lester Lonergan.

"The Broadway Girls," by the Empire Stock company at the Empire Theater, Springfield, Ill., were liberally patronized week of Oct. 5.

"Broadway Jones" was at the Orpheum Theater, Reading, Pa., the home of the Wilmer and Vincent Players, week of Oct. 10.

The attraction at the Kingston, Ont., Grand Opera House week Sept. 28 was the R. W. Marks Stock company. They played to very good houses.

The New Bertha Theater in Dublin, Ga., was opened Oct. 5 by the Sam and Edna Park Stock company. The play was "The Bishop's Carriage." The production was greeted by a large audience.

Warda Howard, now in her second season at the Wadsworth Theater in New York city, made distinctive success as May Joyce in "The Escape," which was played by the Wadsworth company.

At the Dominion Theater, Winnipeg, week Oct. 5, the stock company produced "The Ghost Breakers," which proved to be a drawing bill; week Oct. 12, "The Commuters."

Franklyn Munnell, after a five months' stay at Lake Maranacook in the Maine woods, has returned to New York and is at liberty for stock. Mr. Munnell was at Portland, Me., where he played sixty-two weeks with the Keith and Jefferson companies.

J. P. Proudlove, for many years manager of the Jack Bessey Stock company in the Middle West, has signed as musical director with the Billy Allen Musical Comedy company, which is routed on the best Eastern time this season.

Theodore Friebus, who has just closed with "What Is Love?" after years at the Academy of Music, New York, in stock, has been engaged by the Shuberts to appear in a new play, "The Lone Wolf," to be produced in November.

The report that Julia Gray, formerly of the team of Kelsey and Gray and of late a well-known single in vaudeville, was dead, is denied by Miss Gray, who sends the information that she is very much alive, having recently completed a most successful season as leading woman of the Lyceum Theater Stock company, San Diego, Cal.

Mitchell Harris, late leading man of the Orpheum Players in Philadelphia, and Washington and Detroit, is playing leads at the Park Theater, St. Louis. He appeared as Nat Duncan in "The Fortune Hunter" second week in October and later in "The Spendthrift." Mr. Harris is a nephew of Maggie Mitchell.

STAGE NOTES

Johnson Briscoe has been engaged as stage-manager for Mrs. Fiske's company.

Richard Langdon has joined William Faversham's production, "The Hawk."

Beth Franklyn is leading woman for Helen Ware in "The Revolt."

Last Friday night seven hundred ministers attended the Hippodrome. Among others present was Andrew Carnegie, of the New York Peace Committee.

Mabel Riegelman, who has been with the Chicago Opera company for several years, has been engaged by Andreas Dippel for "The Lilac Domino."

Wilda Mari Moore has been engaged to play the role of the young wife in "Damaged Goods."

Marie Dressler will open her season in Atlantic City at the Apollo Theater on Monday, Oct. 26, in "The Sub."

Beatrice Allen, Donald Gallagher, Forest McComber, and Harry Hadfield have been engaged for "The Battle Cry."

Mr. and Mrs. Rowley Downes, who have just returned from a highly successful season at Narragansett Pier, will offer their dances at Murray's for the rest of the season.

George Vivian has been engaged by Charles Hopkins as manager for the Punch and Judy Theater. Mr. Vivian was an actor-manager in England at the Balham Theater for four years, and during the past twelve years has been manager for Ben Greet.

Colonel William S. Butterfield, manager of the Bijou Theatrical Enterprise Association, will move his main office from Battle Creek, Mich., to Chicago, Nov. 1. He now has theaters in Michigan in Battle Creek, Kalamazoo, Jackson, Lansing, Pontiac, Ann Arbor (two), Flint (two), Bay City (two), Port Huron (two), Saginaw (three), and is interested in theaters in Oshkosh and Green Bay, Wis.; Terre Haute and Hammond, Ind.; Waterloo and Davenport, Iowa, and three theaters in Rockford, Ill.

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in "DADDY LONG-LEGS"

MABEL BERT
in "DADDY LONG-LEGS"
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WASHINGTON

"The Silent Voice" Not up to Otis Skinner's Opportunities—Red Cross Benefit

WASHINGTON, Oct. 19 (*Special*).—Otis Skinner in "The Silent Voice" was the attraction during the past week at the National Theater, scoring individually a pronounced personal success in an elaborated enlargement by Jules Eckert Goodman of a magazine article by Gouverneur Morris, entitled "The Man Who Played God," published in the *Cosmopolitan* of the January issue, 1912. The premiere was given elsewhere, with Washington the first big city offering. The star part, it must be honestly said, does not line up to Mr. Skinner's expected opportunities, on a par and equal to his thoroughly well-known artistic strength and abilities, and the play itself in its fulfillment lacks power in its present form to carry it forward to any startling degree. Maud Durban (Mrs. Skinner) returns to the stage in this production, after a retirement of several seasons, receiving a most generous welcome on her appearance. Charles Frohman has furnished a notably strong and talented supporting company in Florence Fisher, Esther Carroll, Eugenie Woodward, Winona Dennison, Ruth Farnham, George Gaul, Gwen Meech, Wade Boteler, Harry Bothers, Walter F. Scott, William Wilson, and Phillip Leigh. The current week's delightful offering is "The Misleading Lady."

At the Red Cross Concert benefit given at the National Theater Sunday night, Oct. 18, in aid of funds for foreign relief, ex-President William H. Taft, Mrs. Taft, Miss Helen Taft, and other members of the Taft family who were spending a week in Washington attending the marriage of Robert Alonzo Taft and Martha Wheaton Bowers, and a large party were conspicuous among the boxholders. Under the direction of Charles T. Tittman an elaborate programme was given by gifted musicians that included Alice Burbage, pianist; Myron Whitney, Jr., basso baritone; Mary Sherrier, soprano; Anton Kaspar, violinist; John Bowie, tenor, and Charles T. Tittman, basso. The accompanists were Mrs. Althouse, wife of Commander Althouse, U. S. Navy, and George Wilson, organist. A full house was in attendance.

During the week past the Columbia Theater has been the scene of a most enjoyable entertainment, "My Best Girl," by Channing Pollock and Rennold Wolf, authors.

The current week's offering is the appearance of Chauncey Olcott, the popular Irish singing comedian, in his latest play, "The Heart of Paddy Whack," which again starts an engagement with the house sold out.

Julian Eltinge follows in his established success, "The Crinoline Girl."

Another musical comedy success that has engaged the very large attention of amusement seekers during the past week was "High Jinks" at the Belasco. Stella Mayhew scored a solid success. The cast is practically the same as last year, with the exception of Eugene O'Rourke, Billie Taylor, Phillip Ryley, and Ada Meade.

The present week's attraction, "Omar, the Tentmaker," with Guy Bates Post as the star; the opening performance was given under the auspices of the Home and School Association of the Western High School for the benefit of athletics in the school, which suffered much by fire that destroyed the school building.

The Poli Players at Poli's scored another strong success in the past week's presentation of Eugene Walter's play, "Fine Feathers," an elaborate stock production in the interpretation of which, to the exacting character portrayals, Carl Brickert, Jane Morgan, William H. Evarts, Herbert Dobbins, Ada Sherman, Louise Kent, Hardie Meskin, and Marie Carrel gave a fine accounting. "The Master Mind" is the present week's stock bill.

Another big Red Cross benefit to raise war funds is on this week at Convention Hall, where what is named "A Society Circus" will be given twice a day under society patronage, when sixteen big sensational acts will be presented on three large stages, comprising two hours of high-class amusement.

Keith's this week has a headliner Sylvester Schaffer billed as "The Man Who Does Everything," and others in Ruth Roye, the "Princess Royal of Ragtime"; Franklyn Ardell with Ann Wardell in "The Suffragette"; Will Rawls and Ella Von Kaufman in their minstrel comedy, "A Willing Worker"; Gertrude Holmes and Robert Buchanan in songs old and new, Wellington Cross and Lois Josephine in a musical sketch, and the Carbrey Brothers in dancing features.

Plenty of fun, good comedians, and high-class vaudeville specialties are entertaining features assembled in the two-act military musical comedy, "In Dreamy Mexico," attractively produced by the Happy Widows' burlesque organization at the Gayety Theater this week. Joseph K. Watson and Murray J. Simons are amusing; fun-provoking associates include Helen Van Horn, Fay Odell, Irving Hay, Howard Hall, Ed. Weldon, Phil Smith, and Arthur Brooks. Next week, Matt Kennedy and "The Liberty Girls."

A farce-comedy in one act, entitled "Before Twelve," was produced at the Casino Theater last Thursday night, under the direction of L. Monta Bell, scoring a hit. The leading role was played by Bertha Matthews, a young Washington actress, who was warmly applauded. Mr. Bell, formerly of the Poli Players and leading man with the Richardson Stock company, made an excellent showing in the leading male role. Miss Matthews, the author, has written a number of successful vaudeville sketches.

A story is prevalent here that Isetta Jewell, former leading lady of the Poli forces, for several seasons supported by her sister, Hazel May, and A. H. Van Buren, prominently connected with the leads in Summer stock at the Columbia and Poli's Summer Stock here, is about to enter into a business arrangement to appear in vaudeville during the coming season. If there is any truth in this rumor, and if the one-act play has any worth, you are going to witness in presentation something sincerely good, strong, and convincing of which you will have to take notice.

JOHN T. WARDE.

WINNIPEG

WINNIPEG, CAN. (*Special*).—Lawrance D'Orsay was the attraction at the Walker Theater week of Oct. 5 in "The Earl of Pawtucket." Mr. D'Orsay has extended his stay for another week for the purpose of presenting "The Rented Earl."

One of the biggest vaudeville entertainments seen at the Orpheum since its opening was the bill week of Oct. 5, with Gertrude Hoffman as the chief attraction.

At the Pantages a good bill and good business week Oct. 5. Theater business in every line has suffered very little from the war, and good attractions are promised us for the coming season.

GEORGE E. MCRATHBON.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, N. J. (*Special*).—"Neptune's Daughter," with Annette Kellermann in the name part, at the Majestic Theater Oct. 12-17. "The Marriage Game," Oct. 19-24. "Rebecca of Sunnybrook Farm" Oct. 26-31.

Turning them away at every performance is the order at Keith's Theater. Appearing Oct. 12-14 were Milt Collins, Walter Roy and his Scotch Players in "A Dream of An Act"; the "Village Cabaret," with Vivian Ogden as a spinster and the village band; "Mary Ellen," a trained elephant; Aubrey and Richs, dainty singers and dancers; Hunter and Ross, comedian. On the bill Oct. 15-17 were: "The Bachelor's Dinner," with fourteen people; Fred Lewis and company, Manning and Roberts, William De Hollis and company, and Swain's Cockatoos.

The Orpheum Theater is setting all the business in its section of the city, and Manager William Hughes is putting on excellent programmes. Those on the bill Oct. 12-17 were: Robert E. O'Connor and company, in a clever dramatic sketch; Hal Merritt, cartoonist; Staine's Animal Circus of clever stunts; Marie Russell, blackface singer; Three Alliallos, exponents of physical endurance; Tom and Stella McGowan, novelty singing act; Gertrude Dean Forbes and company, in an entertaining act; Elizabeth Cutty, violinist; Leighton and Doyle, in a fine comedy hit.

Manager "Pat" Garyn has his men out on the streets all day snapping pictures; his advertising motto is, "See yourself in the movies at the Bijou Dream."

Business at the Academy of Music picked up, and a very good bill was offered Oct. 12-17. Charles J. Reilly and his company were the headliners in "The Crook."

"Broadway Jones," by the popular stock company at the Gayety Theater, Hoboken, Oct. 12-17, drew large houses, and the play took well with the patrons.

The Star and Garter Burlesque company were at the Empire Theater, Hoboken, Oct. 12-17, to crowded houses, and put up a good bill. Beauties company Oct. 19-24.

Charles and Fannie Van in a new act headed the bill at the Hudson Theater, Union Hill, Oct. 12-17, to crowded houses and to the best of satisfaction. There were five other clever acts.

Manager Bronson had an exceptionally fine bill on at the Bayonne Opera House Oct. 12-14, with Arthur Nicholson and company, Archie and Girlie Falls, and H. V. Fitzgerald appearing Oct. 15-17 were: Florence Bindley, Lear and Fields, and Kaiser's Eight Bull Terriers.

Beatrice Beatley, of Hoboken, has become a member of "The Life" company in New York city.

The date for the local Elks Minstrels has been fixed for Jan. 18, 19, and rehearsals commence Nov. 1.

WALTER C. SMITH.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—"A Pair of Sixes" convulsed Teck Theater audiences all week of Oct. 12-17. Week of Oct. 19, "The Only Girl."

With Ruth Wilkins, prominent at all times, in "The Prince of To-Night," pleased capacity houses at the Majestic Oct. 12-17. "The Blindness of Virtue" week of Oct. 19.

At Shea's Oct. 12-17 Harry Fox and Yansci Dolly proved their popularity. The special extra attraction, "Fun in a Bakehouse," was well featured.

Every patron of the Gayety Oct. 12-17 was enthusiastic over "The Hon Ton Girls," and Bert Baker, Irish comedian; capacity houses. Week of Oct. 19, Columbia Burlesquers.

At Shea's Hippodrome the photodrama, "Where the Trail Divides," proved a success. Week of Oct. 19, "The County Chairman."

Maude Adams appears at the Star Oct. 15-17 in "The Legend of Leonora." Hazel Dawn in "The Debutante" Oct. 19-24.

"Madame X" was presented by Mabel Brownell and Clifford Stork and their company at the Lyric Oct. 12-17, and scored a big hit, week of Oct. 19, "The Woman in the Case."

Large audiences were attracted to the Olympic Oct. 12-17. "The Yachting Girls" headed the bill. Marion Seeley and Carroll Clucas scored big. The seventeenth episode of "The Million Dollar Mystery" was also shown.

J. W. BARKER.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—Madame Schumann-Heink appeared here Oct. 15 in the opening number of the Redpath Series of musical and entertainment course. This course of twenty numbers has the backing of thirty churches here and $6,600 membership tickets have been sold so far at an average price of $3 to $4 for the entire course. These concerts are given in the State Arsenal, one of the largest buildings of its kind in the country. This is one of the largest and most successful undertakings of its class ever attempted in Springfield, and the people are responding by the hundreds. The list of attractions secured for the course are: Madame Schumann-Heink, David Bispham, Alice Packard, Duggan Grand Opera company, the Ben Greet Players, Laurant, the magician; Westervaux Brothers Quartette, Nontraville Wood, Bohumir Kryl and company, Hon. John Woolley, Military Girls company, the Cathedral Choirs, Clark Concert company, Oratorio Artists, Ralph Bingham, Dr. Willett, Monteville Flowers, and Schildkret's Hungarian Orchestra.

The Chatterton week of Sept. 27-Oct. 4 Kiraw's "Quo Vadis" drew poor business. "The Benediction" pleased a fair audience Oct. 5. "For the Love of Mike" attracted a fair house Oct. 6. "Little Lost Sister" Oct. 10-11 attracted fair patronage. Raymond Hitchcock and "Adele" are the only first-class attractions that have appeared here so far this season.

The Paramount programme of pictures is a winner at the Grand, business always good with fine programme of features. "Burning Daylight," "Bobby Burnit," "Such a Little Queen," and "William Tell" were feature films week of Oct. 5-10.

Good business and pictures at the Lyric, Vaudette, Vogue, Royal, Savoy, and Capital picture houses.

ELMER LEE TOMPKINS.

KINGSTON, ONT.

KINGSTON, ONT. (*Special*).—Annette Kellermann in "Neptune's Daughter" was the film feature at the Grand on Oct. 5-10 to good business at all performances. Marion Dentler, supported by a good company in "Peg o' My Heart," delighted two capacity houses Columbus Day, Oct. 12. Marie Tempest in "Mary Goes First" Oct. 15. Thurston, magician, Oct. 16, 17. Webb Chamberlain's company week of Oct. 19.

EDWARD CHARLTON.

CLEVELAND

CLEVELAND, O. (*Special*).—Mr. Frank Craven in "Too Many Crooks," at the Colonial Theater Oct. 12-17, pleased the audiences immensely.

Billie Burke at the Opera House in "Jerry," Oct. 12-17. The audiences were large and enjoyed the play.

At Keith's, Hippodrome, Oct. 12-17, Miss Henrietta Crosman and company were the headliner in "One Word," supported by Robert Mackey, Ray Samuels, Bobby Heath and Florrie Millership, the Three Lyres, and George Roland and company in a sketch, "Fixing the Furnace," made up the bill.

Norman Hackett and his company in "The Typhoon," at the Prospect Oct. 12-17, to large and enthusiastic audiences. Miss Eleanor Miller as Illona, the vampirish woman, won approval of the audience.

A substantial bill at the Miles vaudeville house Oct. 12-17. Howard's Animals, James Browne and Belle Jackson, Purcella Brothers, and the Rose Troupe were satisfactory.

The Kiawana Jass were at the Gordon Square vaudeville theater Oct. 12-17. Ollie Westerman, Burtino, and Marie McNeil and company were excellent.

Fair bill at the Priscilla vaudeville playhouse Oct. 12-17; business was poor.

The Holden Players continued to greet large audiences at the Cleveland Theater Oct. 12-17. "Human Hearts" was the bill.

"The Charming Widows" at the Empire Theater did big business.

At the Star burlesque house the big "Dreamland Burlesquers" held the boards Oct. 12-17; good show; fine houses.

The San Carlo Grand Opera company at the Metropolitan, which has had a very successful season here, closed Oct. 17.

Anna Pavlowa, the dancer, and four premiere danseuses and a ballet of eighty, with their own orchestra, will be at Central Armory Dec. 22.

Carl M. Haagen, impresario, who arranged several German theater performances here in the past, has contracted with the Oberammergau Stock company at the Colonial Theater Oct. 15.

J. Mathew Kohler, well-known dramatic actor, formerly connected with many Eastern stock companies, has recently accepted the position as manager of a theatrical business in Cleveland, O.

A new idea in dramatic matinees given in the morning will be presented at the Hatch Art Galleries during the Winter by society folk of Cleveland.

C. A. Megowan, manager of the Cameraphone movie theater here, has decided that the curfew for children under sixteen years of age, not accompanied by their parents, must ring in his house before seven o'clock each evening.

ROBERT A. SINCLAIR.

DENVER

DENVER, COLO. (*Special*).—"Nearly Married" played at the Tabor Oct. 4-11, followed by "The Bird of Paradise," with Lenore Ulrich. "The Shepherd of the Hills" followed the latter.

At the Broadway, "Cabiria" attracted fair houses for seventeen days, beginning Oct. 5. "The Poor Little Rich Girl" for four performances Oct. 22.

"The House Next Door" was well acted at the Denham Oct. 4-10. Carl Anthony as Sir John added to his reputation for character leads. Oct. 11-17 "Ready Money" was shown for the first time here. Blanche Yurka was pleasingly natural. James Bliss is a new face in the company. "The Woman in the Case" followed. Oct. 12 souvenirs of the five hundredth consecutive performance were given. Fifty-nine plays have been presented, all but two directed by Manager Woodward. Mr. Anthony produced two, assisted by Mr. Woodward. Total attendance has been above 84,000.

The Empire, under Manager Fabish is doing well. Week Oct. 4 Eleanor Haber, of the Burns Stock company at Colorado Springs, offered a one-act play.

The German-American National Theater offered its English company in "The Call of the Siren" Oct. 10-16.

The Plaza's musical plays were "The Candy Shop" Oct. 4-10, and Mlle. Lulu, Oct. 11-17. Oct. 6 "When God Forgot," the prize play in the recent contest, was read before the Drama League by Dr. Granville Forbes Sturgis.

FREDERICK D. ANDERSON.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—Rochester Lodge, No. 24, B. P. O. Elks, held a clambake at the clubhouse from 3 to 10.30 P. M. Thursday, Oct. 15. The affair, which is the first of a series of "get-together" socials planned for the members by Exalted Ruler Bert A. Bates, was announced as "an old-fashioned Rhode Island clambake," and it was served to the members in the dining-room of the club. While the bake was on there was an entertainment by cabaret performers, and after the theater performance eight professionals put on "Stunts" for the amusement of the clam eaters. Fred Zeitler's Orchestra furnished the music.

"The Frolic of 1914," with Emil Agoust and Simone De Beryl, offered a highly successful specialty, and with various other favorite performers is popular hits, had a prosperous return engagement at the club Oct. 12-17.

The dancing of Princess Dovear was the feature of "The Taxi Girls" performance at the Corinthian week of Oct. 12. Lyman Canter and Jack Howard, and Ida Bayton, violinists, were the other specialties.

Henry W. Savage's production of the operetta "Sari," at the Lyceum Theater, Oct. 15-17; "The Quaker Girl," Oct. 20-21; Louis Siegel's recitation, Oct. 22; "The Prodigal Husband," Oct. 23, 24.

The Family's bill of vaudeville week of Oct. 12 was headed by "The Crave of Mystery," musical tabloid, which is made good.

The vaudeville bill at the Temple week of Oct. 12 to very good business.

Women Suffragists Convention Oct. 12-16.

ROBERT HOGAN.

A NEW MANAGER IN KANSAS

INDEPENDENCE, KAN. (*Special*).—H. N. Metler, better known as "That Man Metler," has secured the Waldorf Theater, lease formerly held by Milburn Hobson, and is making preparations for the best theatrical bookings in the history of the house. In addition to his bookings of high-grade attractions, the new lessee proposes to present a new line of moving pictures and other lines of popular entertainment. Mr. Metler has the push and energy requisite for a successful manager, and his enterprise will doubtless be well rewarded. Nothing but first-class pictures and road shows will appear in the house this season.

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BOSTON

Motion Picture Scenes from Standard Operas —Plays and Players of Leading Houses

BOSTON, Oct. 20 (*Special*).—As was stated in a former letter, there will be no opera at the Boston Opera House this year, but the Allied Arts Association, under the management of W. H. Macdonald (who is the business-manager of the Opera House), reopened the big theater last night for the first week of what will be a sort of motion picture show de luxe. Mr. Macdonald has organized a small operatic stock company, to give scenes from the standard operas, with Alberto Amadi as tenor and Kathryn Lee as soprano. The week they are giving an act of "Faust." Mr. and Mrs. Willard-Hall appear in a spectacular Chinese dance, and the film feature is "For Napoleon and France." The orchestra is recruited from the regular Opera House band and is conducted by Ralph Lyford.

Last week the Hollis Street reopened, after a week's darkness, with Frances Starr in "The Secret." The other current bills: Colonial, "The Follies;" Tremont, "Potash and Perlmutter;" Boston, grand opera; Majestic, "To-Day;" Shubert, "The Whirl of the World;" Plymouth, "Wanted—$22,000;" Wilbur, William Hodge in "The Road to Happiness;" Court, "For 0 My Heart;" Castle Square, "The Ne'er-Do-Well."

W. H. Leahy's grand opera experiment at the Boston is getting a good deal of public encouragement. The policy, two performances each of four operas each week, is a happy compromise between the week run and the usual opera house system. This week's bills include a comparative novelty, "Ballo in Maschera." For such a busy company Mr. Leahy's organization is adding to its repertory rapidly. It is also giving a series of Sunday night concerts.

H. E. Gustin, of the Keith forces, is now manager of the Bijou and is making it again a high-grade picture house. The musical turns are far above the average for houses of this type, including this week, for instance, Ralph Smalley, the cellist, formerly of the Symphony Orchestra.

Julia Arthur is to return to the stage, but only for two appearances, after an absence of more than fourteen years. She will act in "Mercedes," by Thomas Bailey Aldrich, a piece from her former repertory, in the two benefits that William Faversham is arranging in aid of the destitute families of actors in Europe. There will be one performance here in November and a second in New York in December. With Miss Arthur will appear William Courtleigh, Forrest Robinson, and Ernest Glendinning, of the "Wanted—$22,000" company, and Madame Mathilde Cottrelly, from "To-Day."

After a long darkness the National Theater reopened yesterday with the films, "Ireland, a Nation."

A special performance of "Wanted—$22,000" was given at the Plymouth Oct. 9, in aid of the fund for German widows and orphans of the present war. J. E. Burgstaller, a local business man, planned the occasion. Fred E. Wright and the Lieblers donated the theater, Cohan and Harris the performance, and bands of the *America* and *Vaterland*, interned here, played German airs.

George Cohan, who came over to see "Wanted—$22,000" last Friday, says that he won just that amount on the Braves. The night before their final victory the Braves, as well as some of the Athletics, attended a baseball night at the Plymouth.

Newspaper men visiting Boston for the World's Series were the guests of the Press Club Oct. 13. Bert Williams, Arthur Deagon, Leon Errol, and Vera Michelena, of the "Follies;" Lee Harrison, Julian Rose, and Julia Tanner, of "Potash and Perlmutter," and Ernest Glendinning and Forrest Robinson, of "Wanted—$22,000," were among the guests and entertainers.

"The Ne'er-Do-Well" is having its first Boston performances this week by the Craig Players. Mary Young has busy and exacting weeks before her, as John Craig intends to produce soon "The Case of Becky," "Years of Discretion," "Becky Sharp," "Madame X," and "The Importance of Being Earnest." Miss Young, by her vivid and moving acting as Margie in "Kindling," recently reached one of the high-water marks of her career and of the Castle Square productions.

A son was recently born in New York to Mr. and Mrs. William Hodge. Until a short time ago Mr. Hodge, who is in the midst of a long run of "The Road to Happiness" at the Wilbur, had his family with him in his house at Quincy.

Francesca Rotoli has left the cast of "Potash and Perlmutter" to understudy Florence Reed in "The Yellow Ticket," and her place has been taken by Julia Bruns.

Marjorie Fairbanks, formerly of the Bijou Players, has been appearing at Loew's Orpheum in a sketch by Jack Hayden.

Kenneth MacGowan, until recently assistant dramatic editor of the *Transcript*, is now in charge of the dramatic department of the new Philadelphia *Evening Ledger*.

George C. Tyler and Sam Harris were recently in town, drawn by the premiere of "Wanted—$22,000," as well as by the games.

News has been received here of the death at the front of Vanni Marcoux, the popular and skilled baritone of the Boston Opera company.

FOREST IZARD.

TORONTO

TORONTO, CAN. (*Special*).—Marie Tempest and her London company in "Mary Goes First" were at the Royal Alexandra week of Oct. 5-10 to the most brilliant audience seen in here many seasons. The comedy is replete with Henry Arthur Jones's best cynical remarks, and while talky is remarkably clever. A. Graham Brown is excellent as the lawyer, also Franklyn Lyall as the husband. It was a treat to hear Miss Tempest sing again, even if it was a "war song." The Marriage of Kitty" follows.

Billie Burke in "Jerry" is at the Princess Oct. 5-10 to fair attendance. She has good support.

"Polly of the Circus" at the Grand Opera House Oct. 5-10 to good audiences; company fairly good to popular prices.

Harry Bernsford was at Shea's Oct. 5-10 in "Twenty Odd Years," a fine little comedy, and was well played.

Fred Bowers, with his musical revel, and Doc O'Neill at the Hippodrome Oct. 5-10. First run pictures of French soldiers at war and views in Belgium; large attendance at all performances.

"Within the Law" at the Royal Alexandra Oct. 12-19, with Catharine Taber as Mary Turner.

"The Little Cafe" at the Princess Oct. 12-19; poor business.

"Shepherd of the Hills" at the Grand Opera House Oct. 12-19 to overflowing houses.

Blanche Ring was the headliner at Shea's Oct. 12-19; business good.

At Loew's Oct. 12-19 J. K. Emmett and Viola Crane headed a fine bill; attendance excellent.

Columbia Burlesquers at the Gayety, and "Follies of Pleasure" at the Star.

"It's a Long Way to Tipperary" is being overworked by many performers.

GEORGE M. DANTZER.

Evelyn Watson, who plays the lead in "The Misleading Lady," writes that she is living quite up to her title, having misled ex-President Taft into posing for a snapshot. The picture shows Mr. Taft wearing a straw hat in October.

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PYGMALION

MARTHA HEDMAN JOINS JOHN DREW

Martha Hedman, who was recently seen at the Hudson Theater in Paul Armstrong's ill-fated "Heart of a Thief," has joined John Drew in "The Prodigal Husband," succeeding Jessie Glendenning in the role of Simons at the age of eighteen. "The Prodigal Husband" is now upon its road engagement, having concluded its New York run Saturday night after forty-nine performances. The tour will extend to the Pacific Coast.

NEW YORK THEATERS.

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Others.

CHICAGO

Histrionic Stars Attract Theatergoers in the Middle West Metropolis—All Houses Filled

CHICAGO, Oct. 17 (*Special*).—Famed local scribes occupying exalted critical pulpits have almost exhausted every choice and flowery adjective in vain endeavor to describe the charm and beauty of Sir Johnston Forbes-Robertson's classic art. The Blackstone Theater may well be proud that it has the honor to house for a brief period the greatest thespian of the age. Rudyard Kipling's Anglo-Soudanese story of art and war, "The Light That Failed," is given with deft touches and exquisite tonal coloring.

Miss Laura Cowie, flower-like and sculptural, an actress of much personal charm, fine intelligence, and excellent practise lends worthy and gracious support, and gives promise of important service in the theater.

"Peg o' My Heart," at the Garrick, has captivated a new and distinguished admirer, and little reason when one learns that with a ticket of admission one pays for their laugh insurance for a space of six months. Sir Forbes-Robertson has publicly confided that "Peg" is one of the most attractive plays he has seen, which is some joy germ for J. Hartley Manners. Miss Peggy O'Neil, and Henry Stanford, an unusually clever trio, to whom all credit is due.

"Under Cover," a tricky melodrama of the modern kind, played by Henry B. Warner and Miss Rita Stanwood continue delighting capacity attendance at Cohan's Grand Opera House.

"Potash and Perlmutter," at the Olympic, with Barney Bernard and Alexander Carr in the title-roles, are extracting much mirth from a highly-entertaining and attractively-written tailor-made sketch of the cloak and suit trade.

Comic proceedings, entitled "A Pair of Sixes," with Frank McIntyre actively concerned, is the merry offering at the Cort Theater.

"The Midnight Girl," which has pretty music in it, beautifully sung by George MacFarlane and Miss Margaret Romaine, a delightful prima donna, are on view at the Illinois.

The La Salle Opera House offers "One Girl in a Million," consisting of songs and story, Chicago made, by Addison Burkhardt, Charles Collins, and Miss Frieda Hall.

Felix Adler has a new burlesque song, entitled "A Codfish Ball," which is highly amusing.

The Princess Theater offers "To-Day," a splendid and unusual play of its kind, giving employment to a brilliant cast of clever entertainers.

At Powers Theater "The Yellow Ticket" will hereafter be acted by a new company, whose leading players will be Miss Belle Mitchell as the persecuted Jewish maiden, and Willing L. Abingdon as the foothy baron.

GEORGE L. COX.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—The Premier is doing winning business. The Holman Comedy company, which crowded the house Oct. 3, will return later. The Haskell Sisters' Musical Comedy company opened week of Oct. 5-10, played to good business. The Haskells are natives of this city.

The Marcus Musical Comedy company opened week of Oct. 12-17, presenting "The College Widow" and "The Battle of Too Soon," with Felix Martins and a fair supporting company of fifteen people in an up-to-date entertainment, that included a little of everything. Good chorus pleased.

A strong bill at the Savoy week of Oct. 5-10 drew large attendance, with Herman Lelb and company in "Dope" as a feature. They scored a big hit. The Pepper Twins, Hawthorn and Hasley, Plunkett and Davis, Walton and Vivian, Edward Abeles in "The Making of Bobby Burnit," and Mary Pickford in the photoplay, "Such a Little Queen."

Strong bill Oct. 12-17, with Millie La Dare featuring the "Shadow Dance," that scored a big hit. Hammond and Forrester, Brooks and the Shaw Sisters, Miller and Sherman, Arion Four, Song Singers, and the Keystone Comedies to S. R. O. The success of the Savoy this season under the new management has been wonderful, the house being sold out at every evening performance.

A fine bill presented at the Academy week of Oct. 5-10 was above the average. A big act was Elsie Gilbert and her Dancing Dolls and Collins, Vencelle, Petty Prim, Florence and Ritz in "The Kleptomaniacs." Eddie Foyer and "The Million Dollar Mystery" to big business.

Manager L. M. Boas presented week of Oct. 12-17 one of the strongest bills of the season to S. R. O., headed by the Roland West company of ten people, presenting "The Japanese Prince" with Louise Kay and William Courneen as the stars. Thomas Potter Dunn, the Dancing Macks, Lawton Marnet and Martin, "The Double Life," Pathe's War Pictures, and Mary Pickford in a new photoplay.

Business at all of the other motion picture theatres still continue large. The Palace playing to S. R. O. at all performances.

Miss Ermentine Morley was the guest of honor at a dinner given by Mrs. George S. Manchester Oct. 4.

Ted Brackett was remembered by his many friends on his opening Oct. 5 with the new Bijou Stock company, being presented with many beautiful floral offerings.

Business at the Newport, R. I., Opera House is the largest in the history of that theater, due to the able management of J. Fred Miller.

A Yiddish company, from Boston, advertised that they would present a play, entitled "War," and after the second act the audience discovered that there was no war in the play, so they demanded their money back. For a short time things looked very serious, but with the aid of the police who had been called in the matter was adjusted and the play went on to the finish. It is doubtful if the Yiddish company will ever play a return date.

Under the new management and with a new and up-to-date entrance, business at the Plaza is on the increase. W. P. OTT.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*). — "Potash and Perlmutter" delighted a capacity house at the Lyceum Oct. 7. William J. Burns's Pictures Oct. 8-10; fair business. "Sari," with Mizzi Hajos and an unusually strong company proved the musical event of the season Oct. 12; capacity. "A Pair of Sixes" pleased good house Oct. 13. "The Quaker Girl" Oct. 14. May Ward's "Dresdan Dolls" Oct. 16, 17.

The Mozart Players in "Going Some" scored another success at the Mozart Oct. 12-17. "Mother" Oct. 19-24. This excellent organization will remain here throughout the season.

The Majestic and Colonial theaters enjoyed capacity business Oct. 12-17. Both showed the world's baseball series on electric boards to large business. J. MAXWELL BURNS.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—At the Macdonough: The motion pictures of "Neptune's Daughter," featuring Annette Kellermann in her diving stunts, drew immense throngs week of Oct. 5; films clear and natural.

"The Trail of the Lonesome Pine" Oct. 4-7; capable company; attendance satisfactory. Oscar Figman in "A Pair of Sixes" Oct. 15-16, and then Nat Goodwin.

Bishop's Players presented "At Bay" at the Liberty Sept. 28-Oct. 4; usual attendance and good satisfaction.

Bishop's Players in "Because She Loved Him So" Oct. 5-11; well presented and attendance up to average. Mrs. Minna Gleason reappeared in cast, and received marked attention throughout. "Quincy Adams Sawyer" in preparation.

At the Orpheum, anniversary week, with a fine bill headed by Herming Shone and company in "The Last of the Quakers."

One of the best bills of the year was seen at the Orpheum Sept. 28-Oct. 3. Jesse Lasky's Dancing Beauties made an immense hit. Hans Kronold, Alexander and Scott, Burkhart and White, Binns and Pattison, Finn and Finn, and Boland and Holts were seen to advantage.

At Pantages good bill Sept. 28-Oct. 3. Monte Moore's Dancing Act, "The Fair Co-Eds" top notchers. Others on the programme: Schiller Stringed Quintette, Kitner, Haynes and Montgomery, Chase and La Tour, Hess and Preston, Frank and Lillian Burbank, and Clara Beyers and company; usual attendance.

At Idora Park, Oakland's out-of-door resort, Ferris Hartman and Myrtle Dingwall in a bright musical comedy, "The Flower Girl," Sept. 28-Oct. 3; exceptionally good performance; songs well rendered; chorus well trained; attendance large.

Motion pictures of Klaw and Erlanger's "The Wife" and "The Devil's Dansant" at the Franklin. Franz Helle, Budget born soloist, special feature.

Mrs. Mina Gleason, one of Bishop's most capable and efficient players, has returned from an Eastern tour, and reopens at the Liberty Nov. 5.

An interesting programme at Pantages Oct. 4-10 to fair attendances. Silver Belle, Night Hawks, Palfrey, Barton and Rivers, Wood's Animal Actors, Quinlan and Richards, Musical Rosellas, and Arthur Don and Miss Patty Dillon and King in "The Speed Limit" at the Columbia Oct. 4-10; laughable comedy. Ginger Girls chorus a big feature; capacity houses.

Orral Humphreys has joined the ranks of Bishop's Players, and will be seen in the cast at the Liberty. LOUIS SHERELINE.

IOWA FALLS

IOWA FALLS, IA. (*Special*). — "A Modern Eve" proved a big hit before a capacity audience at the Metropolitan Sept. 29.

Colonel Leslie Davis and Ned Alvord, of Chicago, looked over "The Girl from Brighton" on its appearance here. Martin Schuster is featured in the bill.

Miss Mabelle La Couver and Karl Boone have joined "Alma, Where Do You Live?" to play the roles of Alma and Pierre.

Ted V. Armond is making good as the principal comedian of "The Modern Eve" company, under the Le Comte and Fisher management.

William Macauley, who was a popular leading man in this territory a few seasons ago, is with the Southern "Yellow Ticket" company this season.

Miss Sarah Padden in "The Little Shepherd of Bargain Row" is now touring this territory under the management of the United Play Company of Chicago.

The many friends of Frank B. Smith, W. B. Patton's manager, regret to learn Mr. Smith was taken to a hospital in Illinois for an operation.

C. B. Radford, who was last here with "Rosalind at Redgate," is now managing "The Shepherd of the Hills" company for Gaskill and MacVitty.

Victor Lambert is being featured by Al. Burke in "The Under Dog" company, now playing Iowa dates.

Another Sunday date has been added in Iowa, and the Waterloo Theater is playing matinee and night performances for the first time in its history.

William Lampe is now on the Sullivan and Considine time in "One Flight Up."

The three divisions in the moving picture world are now represented in this city, the Metropolitan using the Universal, the Rex the Licensed, and the Lyric the Mutual.

Eugene Shakespeare is proving a popular member of the Princess Stock company in Des Moines, and is playing characters and juvenile leads.

Harry Dickson, who came to this country from England many years ago with Kiralfy Brothers and is loyal to his home country in the present war, is now prominent in the cast of "A Modern Eve," playing Count Castle-Valour. FRANK E. FOSTER.

DES MOINES

DES MOINES, IA. (*Special*).—George Arliss in "Disraeli" at the Berchel Sept. 30 played to capacity house.

Joe Hurtig's "The Girls from Happyland" appeared at the Berchel matinee and night, Oct. 4 in the Columbia Wheel Burlesque, featuring "The Princess Makoroff" to large audiences on both occasions.

The Berchel will be dark until Oct. 24, when Sheehan's Grand Opera company will appear in "Il Trovatore."

Oct. 25 the burlesque season for Sunday only will be continued with "The Girls of the Moulin Rouge." The policy of bringing burlesque to the Berchel for Sunday performances is meeting with marked favor.

Henry Kolker in "Help Wanted" and the original Chicago company is underlined for three days, starting Oct. 25.

The Majestic, with pictures and vaudeville, at 5 and 10 cents, is doing a splendid business.

John L. Shipley, in former seasons press representative for Elbert and Getchell, has returned to that post, and is doing the press work for Berchel, Princess, and Empress, as well as editing *Princess Bulletin*, the weekly magazine programme, issued at that theater.

Napoleon Lajoie, the popular Larry of the Cleveland Americans, is the guest of Director Priestley Morrison, of the Princess Company.

Oct. 6, 7, "One Day"; Oct. 8, Ruth St. Dennis; "Stop Thief" at the Princess for week of Oct. 4. The entire company was in the cast, numbering twenty-seven people. Edwin C. Woodruff, Miss Fay Bainter, Joseph Daily, and Miss Dorothy Mortimer; scored heavily.

Evert Hays, general manager for Elbert and Getchell, was in Chicago week of Oct. 1 on business. A. HAHN.

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BROOKLYN

BROOKLYN, N. Y. (*Special*).—Madame Olga Petrova, the beautiful Anglo-Polish star, was seen in the title-role of "Panthea," which was the attraction at the Majestic Theater Oct. 12-17. Madame Petrova's artistic performance is deserving of better patronage than the production was accorded. Charles Balsar's portrayal of Gerard was finished.

"The Secret," with Frances Starr in the principal role, was last week's offering at the New Montauk Theater. The splendid support given by Robert Warwick and Frank Reicher won favor with the Montauk patrons.

Charming Molly McIntyre as Kitty MacKay moved to the De Kalb Theater for her second week's stay in Brooklyn. This delightful Scotch comedy drew to splendid business in the popular Bushwick playhouse.

"Nearly Married," with Bruce McRae in the principal role, offered plenty of fun and action for patrons of Teller's Broadway Theater. J. LEMOY DAVE.

RICHMOND, VA.

RICHMOND, Va. (*Special*).—At the Academy of Music "The Things That Count" was most warmly received Sept. 28-30. "Mutt and Jeff in Mexico" Oct. 2; night and matinee; pleased large audiences. "The Yellow Ticket" Oct. 5-7, with matinee 7.

"The Midnight Girl" pleased large audience Oct. 8. David Warfield in "The Auctioneer" delighted large and enthusiastic audiences Oct. 9, 10, and matinee Oct. 10. Jack Leon and B. F. Keiler had a twenty minutes' wrestling bout at the Academy Oct. 12, and Jack Stone Leon, the "Kentucky Hercules," had his right shoulder dislocated; an X-ray examination at the Johnston-Willis Hospital shows no fracture. McIntyre and Heath in "The Ham Tree" pleased crowded houses Oct. 13, 14, and matinee Oct. 14. Maeterlinck's "Blue Bird" Oct. 15-17, and matinee Oct. 17.

At the Colonial Theater Grayce Scott company in "Charley's Aunt," scored a distinct hit week beginning Sept. 28.

Grayce Scott company delighted packed houses week of Oct. 5-10 in "At Coxy Corners." The week of the American Bankers' Association Convention the S. R. O. sign was displayed in "The Warrens of Virginia" week of Oct. 12-17.

At the Empire Theater Lucille La Verne company in "Sham" delighted large audiences week beginning Sept. 28, with matinees Tuesday, Thursday, and Saturday.

Lucile La Verne company in "The Rejuvenation of Aunt Mary" delighted large audiences day and night week of Oct. 12-17.

At the Bijou Theater all week with matinees Tuesday, Thursday, and Saturday, beginning Sept. 28, pleased large audiences in "Cherry Blossoms" and "The Tempters," with "Married for a Day" and "Circus Life" amused the fair crowd week of Oct. 5-10.

"The Girls from the Follies" to packed houses week of Oct. 12-17.

At the Lyric Theater Singing Quintette and Star Dancing, with splendid vaudeville offerings and the Hearst-Selig News Review in Motion Pictures Oct. 5-10.

Some of the pleasing features introduced by Manager Rex week of Oct. 12-17 are the Hearst-Selig Pictures, Paul Conchas, Julian Bowman, Mr. and Mrs. Hugh J. Emmett, Irene Granger, and others.

At the City Auditorium, Grand Artists' Concert, in honor of the visiting delegates of the American Bankers' Association: Miss Alma Gluck, soprano; Mrs. Efrem Zimbalist, violinist; Mr. Antonio Scotti, baritone, and Mr. Arthur Rosenstein at the piano, delighted about five thousand people Oct. 14.

NEAL AND MCCONNELL.

SAN DIEGO, CALIF.

SAN DIEGO, CAL. (*Special*). — "Milestones" was charmingly presented for two performances at the Spreckles Sept. 27 to fair business.

The Orpheum shows at the Spreckles the first four days of each week worked under a disadvantage week of Oct. 1, as they were two acts short. The management, desiring to always deal fair with the public, issued checks to all those attending, entitling them to an admission the following week. Mlle. Natalie and M. Ferrari headed the bill and were well received.

"Ten Many Cooks" pleased fair audiences at the Spreckles Oct. 2, 3. Clarence Oliver in the leading role was especially well liked. Oct. 4, De Wolf Hopper, followed with "Iolanthe." He again favored his admirers with "Casey at the Bat."

The Orpheum started their fifth week with "The Matinee Girls."

The Empress company gave "The Fatal Retinement" Oct. 5 to good business. Catherine Evans and Clarence Bennett seemed to carry off the honors.

The Princess Theater opened Oct. 12 with "The Great Alexander."

Our local playwright, Austin Adams, produced another of his plays, entitled "Made in Heaven," at the Empress week of Oct. 12.

The Savoy had one of the best bills seen here for some time week of Oct. 5. Willard Hutchinson, who owns a lot of San Diego real estate, repeated his former success in "A Leap Year Leap." The Bolla Brothers, another feature act, added to the attractiveness of the bill.

All of the picture houses are drawing big houses, and the prospects are that we are going to have a banner year.

The Drama League formally opened their club year with the reading of Shaw's "Man and Superman," by John Lane Conner, Sept. 28.

"The Virginian," in photoplay, was presented at the Broadway to large business Oct. 1-4.

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PORTLAND, ORE.

PORTLAND, ORE. (*Special*). — "Baby Mine" at the Heilig, Oct. 5-10, played to very fair houses, popular prices neutralizing to some extant the fact that this was the third appearance of the play here. The company was capable, conscientious, and speedy, and the audiences responded with abundant laughter.

The Baker Players registered an emphatic hit by their performance of "Little Miss Brown." Cora Belle Bonnie played the title part to the approval of audiences and critics. Florence Roberts as Nora, the hotel maid, made her part notable.

Madame Fremstad sang at the Heilig Oct. 7, and Portland society seized the occasion to make its first grand appearance of the season. The audience was large, brilliant, and enthusiastic. Madame Fremstad responded liberally to the numerous encores.

"Through the Skylight" proved a worthy headliner at Loew's Empress. Nell McKinley, the Nut, convulsed the house.

The gauzy and colorful "Kingdom of Dreams" was the spectacular feature of the Pantages programme. Equally big was the crook sketch, "Smithy and the Kid."

"Bargain Day" was the name given to the combination of comedy and music at the Lyric by the regular Lyric company.

JOHN F. LOGAN.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX. (*Special*).—The season of 1914 and 1915 opened at the Grand Opera House week of Sept. 20 with Pantages vaudeville acts. With Martha Russell and company, Two Tommy Atkins, Cornella and Wilbur, comedy acrobats; Maggie Smith, yodling comedienne; Kimzy, Bush and Robinson in "Fun in a Music Store," Raymond Payne and Ines Nesbit, Larry Comer, late comedian with Miss Nobody from Starland," and the Six Kaikaihi's Hawaiians.

The staff of the Grand is about the same as last season, Sidney H. Weis, manager; Jack H. Burke, assistant; Murry B. Brooks, treasurer; E. Wildenstein, assistant; Hart McCormick, stage-manager, and William Politzer, advertising manager.

The Grand has been retouched and renovated until it has the appearance of a new theater.

Following the vaudeville Captain Scott's Pictures of his dash to the South Pole, with the eminent actor, Charles Hanford, telling of his thrilling adventures week of Sept. 28-Oct. 3 to fair business.

Following Scott's Pictures "Mutt and Jeff in Mexico" Oct. 4, 5. Plays to follow are: "Too Many Cooks" Oct. 10, 11; Neil O'Brien Minstrels Oct. 13, 14; "Hanky-Panky" Oct. 17, 18; "Smart Set" Oct. 21, 22; "Oh! Oh! Delphine!" Oct. 23-25, and return of Scott's Pictures Oct. 26-31.

"Midnight Girl" Nov. 6, 7; Al. Wilson 9, 10; Dave Warfield Nov. 13; Al. Field's Minstrels Nov. 14, 15; "Adele" Nov. 17; "Bought and Paid For" Nov. 19; "To-Day" Nov. 20; "Yellow Ticket" Nov. 23-26; McIntyre and Heath Nov. 28, 29; "Son's Father" Nov. 30.

HADEN F. SMITH.

DETROIT, MICH.

DETROIT, MICH. (*Special*). — "Too Many Cooks," by and with Frank Craven, returned to the Garrick Theater Oct. 5-10, and goodly houses voiced approval. The Blossom-Herbert musical comedy company in "The Only Girl" week of Oct. 12.

"The Dummy" proved a treat to theatergoers at the Opera House Oct. 5-10. Frank Conquest, of the Detroit actor contingent, was given a cordial reception in the part of Snider Hart, and William Holden was good as Babbing. Joseph R. Garry, remembered by many in Detroit through his last local appearance in "The Third Degree," gave a capable and well-studied representation of Jim Corcoran. "The Queen of the Movies" follows.

Odiva and her Pacific Sea Lions, Josephine Davis in a clever repertoire of songs, and Edwin Stevens, assisted by Tina Marshall, were cordially received at the Temple Oct. 5-11.

Rose Melville in "Sis Hopkins" paid her annual visit to the Lyceum Theater Oct. 4-10. "The Calling of Dan Matthews" followed.

The new Orpheum Theater offered an excellent bill Oct. 5-11, which included William K. Barton company, in "The Buyer," and Reiffa's Seals. ELYP A. MARONI.

SAN FRANCISCO

SAN FRANCISCO, CAL. (*Special*).—The Columbia Theater had a return engagement of "Milestones" Oct. 6-20.

The Alcazar staged "Bella Donna" Oct. 5. Alice Fleming and Ralph Kellard were in the leads.

At the Cort "A Pair of Sixes" Oct. 5-12.

Roth and Dill in "Peck o' Pickles," closing two weeks' engagement Oct. 5. "The Rollicking Girl" follows.

At the Orpheum "The Wives of the Rich" played by Claude Gillingwater, assisted by Edith Lyle. Others on the bill were: Stan Stanley, Ashley and Canfield, the Five Mettenttis, O'Brien, Havel and company, Joe and Lew Cooper, Mack and Walker, and Ahearn's Cycle Act.

Irwin and Herzog, Dora Keane, Senator Francis Murphy, Eva Prout, and Mr. and Mrs. Elwyn at the Empress week of Oct. 5.

At Pantages Clafferelli's Orchestra, Winach and Peters and Coogan and Cox.

Monte Carter is the star at the Wigwam.

The Columbia had Oct. 19 George Arliss in "Disraeli."

The Alcazar produced "The Craven Image" Oct. 12, a play written by San Francisco newspaper folks. Walter Rivers and Adrian Metzger are the collaborators.

A. T. BARNETT.

ST. PAUL

ST. PAUL, MINN. (*Special*).—The Huntington Players scored their customary success in "Baby Mine" at the Shubert Oct. 11-17. Raymond Bond appeared as Alfred Hardy; Karl Lee, Jimmy; Ed. Tilburne, O'Flaherty; Molly Fisher, Zoe; Laura Arnold, Aggie; Louise Gerard, Rosa, and Edna Davis was O'Flaherty's daughter. "Mrs. Wiggs of the Cabbage Patch" Oct. 18-24. "The Country Boy" Oct. 25-31.

"The Poor Little Rich Girl" was the Metropolitan offering Oct. 11-17. The cast, in the main, was very satisfactory. Charlotte Walker in "The Better Way" Oct. 18-24. Annette Kellermann Pictures Oct. 25-31.

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The Orpheum bill Oct. 11-17 was a winner from A to Izzard; El Rey Sisters, Violinsky, Avon Four, Alfred Bergen, Liane Carrera, Charlie Howard and company, and Alexander Brothers.

Loew's Empress Oct. 12-18 offered one of the strongest bills in several weeks: Mlle. Amoros and Ben Mulvey, Snoozer, Piano and Bingham, Henry B. Toomer and company, Cabaret Trio, and Alvin and Kelly.

Ed. Tunstall, the popular business-manager of the Metropolitan, became a benedict last week.

Wright Huntington, who scored such a great hit as Jackson Ives in "Ready Money," at the Shubert Sept. 27-Oct. 3, will return to the cast in a few weeks. JOSEPH J. PFISTER.

SELMA, ALA.

SELMA, ALA. (*Special*).—The Academy of Music opened Oct. 9 with "Oh! Oh! Delphine!" to good business. The Academy of Music has been thoroughly renovated, equipped with new scenery, and chairs, and is a beauty. Great credit is due Robert Wilby, manager, for this. Al. Field's Minstrels Oct. 15.

BEN J. SCHUSTER.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Toronto 19-24, Hamilton 26, London 27, Lansing, Mich., 28, Jackson 29, Ann Arbor 30, Toledo, O., 31.

ALIAS Jimmy Valentine (Jones and Crane): North Platte, Neb., 22, Cheyenne, Wyo., 24, Laramie 26, Evanston 28.

ANGLIN, Margaret: Chgo. 19-31, Cinti. Nov. 2-7.

ANNIE Laurie (Rowland-Clifford and Gaskill-MacVitty): Chgo. Sept. 27-Oct. 24.

ARLISS, George (The Liebler): 'Frisco 19-31.

BEAUTIFUL Adventure (Chas. Frohman): N.Y.C. Sept. 5—indef.

BIRD of Paradise (Oliver Morosco): Salt Lake City 19-24, Los Angeles 26-31.

BLINDNESS of Virtue (Frank Howe): Buffalo 19-24.

BLUE Bird (Messrs. Shubert): Columbia, Mo., 22.

BOUGHT and Paid For (Wm. A. Brady): Independence, Ia., 21, Postville 22, Osage 23, Waverly 24, Iowa Falls 25.

BURKE, Billie (Chas. Frohman): Detroit 19-24, Springfield, O., 26, Columbus 27, 28, Dayton 29, Indianapolis 30, 31.

CALL of the Cumberland (Gaskill and MacVitty): Red Oak, Ia., 21, Plattsmouth, Neb., 22, Fremont 23, Lincoln 24, Osceola 25, York 27, Aurora 28, Grand Island 29, Kearney 30, Hastings 31.

CALLING of Dan Matthews (Gaskill and MacVitty): Algona, Ia., 21, Humboldt 22, Webster City 23, Carroll 24, Perry 26, Atlantic 27, Red Oak 28, Corning 29, Clarinda 30, Shenandoah 31.

CALLING of Dan Matthews (Gaskill and MacVitty): Charleston, Ill., 21, Marshall 22, Vincennes, Ind., 23, Evansville 24, Robinson 26, Linton 27, Bloomington 28, Bedford 29, Greensburg 30, Columbus 31.

CONSEQUENCES (Messrs. Shubert): N.Y.C. 1—indef.

DADDY Long Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DAMAGED Goods: N.Y.C. 19-24.

DIPLOMACY (Chas. Frohman): N.Y.C. 20—indef.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. 5—indef.

DODGE, Sanford (S. A. Johnson): Cavalier, N. D., 21, Crystal 22, Hoople 23.

DOROTHY Lee (a Young Wife (Northern); Primrose and McGillan): Galesburg, Ill., 21, Sterling 22, Morrison 24, Rock Island 25, Iowa City, Ia., 26, Rock Rapids 31, Sioux Falls, S. D., Nov. 1.

DON'T Lie to Your Wife (Southern); Primrose and McGillan): El Reno, Okla., 22, Clinton 24, Cordell 25, Hobart 26, Seagum 29, Lawton Nov. 2, Purcell 3.

DREW, John (Chas. Frohman): Syracuse, N. Y., 21, Ithaca 22, Rochester 23, 24, Cleveland 26-31.

DUMMY, The (Play Producing Co.): Wilkes 19-24.

DUMMY, The (Play Producing Co.): Cincinnati 19-24.

EVERYWOMAN (Henry W. Savage): De Bois, Pa., 21, New Castle 22, Warren, O., 23, Sharon, Pa., 24, Beaver Falls 25, East Liverpool, O., 27, 28, Wheeling, W. Va., 29, Clarksburg 30, 31.

EVIDENCE (Messrs. Shubert): N.Y.C. 7—indef.

FAVERSHAM, William (Leonard A. Gallagher): N.Y.C. Sept. 28—indef.

FERGUSON, Elsie (Chas. Frohman): Atlantic City, N. J., 22-24.

FINE Feathers: Chgo. 5-24.

FINE Feathers (Eastern Co.): Florence, S. C., 21, Sumter 22, Orangeburg 23, Augusta, Ga., 24, Abbeville, S. C., 26, Columbia 28, Athens, Ga., 29, Milledgeville 30, Dublin 31, Hawkinsville Nov. 2, Cordele 3, Brunswick 4.

FISKE, Mrs. (Harrison Grey Fiske): Phila. 12-24.

FORBES-ROBERTSON (Percy Burton): Chgo. 5-31, Indianapolis Nov. 2-7.

GARDEN of Allah (The Liebler): Wheeling, W. Va., 21, 22, Parkersburg 23, 24, Charleston 25-27, Huntington 28, Lexington, Ky., 29-31, Terre Haute, Ind., Nov. 2-4.

GEORGE, Grace (Winthrop Ames): Cleveland 19-24, Pittsburgh 26-31, Chgo. Nov. 2-14.

GIRL and the Tramp (Co. 1: Fred Byers): Central City, Ky., 21, McHenry 22, Beardstown 23, Harrodsburg 24, Somerset 27, Lancaster 29, Carlisle 30, Maysville 31, Winchester Nov. 2, Mt. Sterling 3, Ashland 4.

GIRL and the Tramp (Co. 2: Geo. L. Barton): Hildreth, Neb., 21, Lawrence 22, Beatrice 24, Beattie, Kan., 26, Axtell 27, Horton 28, Hiawatha 29, Tecumseh, Neb., 30, Odell Nov. 2, De Witt 4.

GIRL He Couldn't Buy (O. E. Woe): Jewett City, Conn., 21, Allentown, Pa., 24, Freehold, N. J., 26, Vineland 27, Millville 28, Hazleton, Pa., 31.

GOODWIN, Nat (Messrs. Shubert): Oakland, Cal., 19-21, Marysville 22, Chico 23, Red Bluff 24, Medford, Ore., 25, Eugene 26, Salem 27, Portland 29-31.

HE Comes Up Smiling (Al. H. Woods): N.Y.C. Sept. 16—indef.

HELP Wanted (Oliver Morosco): Detroit 19-24.

HELP Wanted (Oliver Morosco): Topeka, Kan., 20, Lincoln, Neb., 21, Omaha 22-24, Des Moines, Ia., 26-28, Ottumwa 29, Keokuk 30, Clinton 31.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HIGHWAY of Life (The Liebler): N.Y.C. 26—indef.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. Sept. 5—indef.

IRVING Place Theater Co.: N.Y.C. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

JOSEPH and His Brethren (The Liebler): Dubuque, Ia., 21, 22, Madison, Wis., 23, 24, Milwaukee 26-31.

KICK In (Al. H. Woods): N.Y.C. 19—indef.

KITTY MacKay (Wm. Elliott): Columbus 22-24.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. 19—indef.

LION and the Mouse (Geo. H. Bubb): Mathersville, Ill., 21, Shetland 22, Cambridge 23, Wyoming 24, Manlius 26, Walnut 27, Tampico 28, Mt. Carroll 29, Lanark 30, Stockton 31.

LITTLE Lost Sister (John J. Herrero): St. Louis 18-24.

LONE Wolf (Wm. A. Brady): N.Y.C. 26—indef.

LOPOKOVA, Lydia (Harrison Grey Fiske): Syracuse, N. Y., 22-24, Buffalo 26-31, Boston Nov. 2-21.

LOVE'S Model: Phila. 19-24.

MAGGIE Pepper (Marcus F. Hoefs): Cleveland 19-24, Cincinnati 25-31, Indianapolis Nov. 1-7.

MANTELL, Robert (Wm. A. Brady): Montreal 26-31.

MASON, John (Al. H. Woods): N.Y.C. 16—indef.

MILESTONES (Klaw and Erlanger): San Jose, Cal., 21, Oakland 22-24.

MIRACLE Man (Cohan and Harris): N.Y.C. 19—indef.

MISLEADING Lady (Wm. Harris): Washington 19-24, Pittsburgh 26-31, Columbus Nov. 2-4.

MISLEADING Lady (S. Barstein): Mechanicsville, N. Y., 21, Amsterdam 22, Gloversville 23, Little Falls 24, Cortland 26, Fulton 27.

MISLEADING Lady (Southern: L. A. Johnson): Milton, Pa., 21, Mahanoy City 22, Lansford 23, Hazleton 24, Sunbury 26, Clearfield 28, Indiana 29, Punxsutawney 31, Blairsville Nov. 1, Uniontown 2, Connellsville 3, Pearis 4.

MONEY Makers (Selwyn and Co.): N.Y.C. 5—indef.

MY Lady's Boudoir (I. W. Hope): Montreal 19-24.

MY Lady's Dress (Joseph Brooks): N.Y.C. 10—indef.

NAZIMOVA, Mme. (The Liebler): Atlantic City, N. J., 22-24.

O'HARA, Fiske (Augustus Pitou, Jr.): Milwaukee 22-24.

OLCOTT, Chauncey (Henry Miller): Washington 19-24.

OMAR, the Tentmaker (Tully and Buckland): Washington 19-24, B'klyn 26-31, Balto. Nov. 2-7.

ONE Day: Chgo. 12-31.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

PADDEN, Sarah (United Play Co.): Beatrice, Neb., 21, Falls City 22, Horton, Kan., 23, St. Joseph, Mo., 24, Kansas City 25-31.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. 20—indef.

PAIR of Sixes (H. H. Frazee): Phila. 19-Nov. 14.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 8—indef.

PAIR of Sixes (Western: H. H. Frazee): Los Angeles 19-24, San Diego 25, Pasadena 26, Riverside 27, San Bernardino 28, Bakersfield 29, Coalinga 30, Hanford 31.

PAIR of Sixes (Central: H. H. Frazee): Grafton, W. Va., 21, Fairmont 22, Clarksburg 23, New Philadelphia, O., 24, Zanesville 26, Marietta 30, Parkersburg, W. Va., 31.

PAIR of Sixes (Eastern: H. H. Frazee): Fulton, N. Y., 21, Penn Yan 22, Newark 23, Rodus 24, Auburn 26, Rome 28, Herkimer 29, Little Falls 30, Gloversville 31.

PATTON, W. B. (Frank B. Smith): Sac City, Ia., 22, Onawa 24, Vermillion, S. D., 26, Mitchell 27.

PEG o' My Heart (Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 22—indef.

PEG o' My Heart (Oliver Morosco): B'klyn 19-24, N.Y.C. 26-31.

PEG o' My Heart (Oliver Morosco): Logan, W. Va., 21, Williamson 23, Bluefield 24, Pulaski, Va., 26, Wytheville 27, Bristol, Tenn., 28, Soldiers' Home 29, Greenville 30, Knoxville 31, Corbin, Ky., Nov. 2, Pineville 3, Middlesboro, Tenn., 4.

PEG o' My Heart (Oliver Morosco): Charleston, S. C., 21, 22, Savannah, Ga., 23, 24, Jacksonville, Fla., 25-27, Brunswick, Ga., 28, Macon 29, Albany 30, Columbus 31, Birmingham, Ala., Nov. 2-4.

PEG o' My Heart (Oliver Morosco): Trenton, N. J., 19-21, Shamokin 22, Pottsville 23, Pittston 24, Scranton 26-28, Wilkes-Barre 29-31.

PEG o' My Heart (Oliver Morosco): Winnipeg, Man., Can., 19-24, Moose Jaw, Sask., 26, 27, Regina 28, 29, Saskatoon 31.

PEG o' My Heart (Oliver Morosco): Perry, N. Y., 21, Galeton, Pa., 22, Waverly, N. Y., 24, Towanda, Pa., 26, Owego, N. Y., 27, Susquehanna, Pa., 28, Honesdale 29, Warwick, N. Y., 30, Franklin Furnace, N. J., 31.

PETROVA, Olga (Messrs. Shubert): N.Y.C. 19-24.

POOR Little Rich Girl (Klaw and Erlanger): Denver 22-24.

POTASH and Perlmutter (A. H. Woods): Boston 5—indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmuttter (Al. H. Woods): Nashville, Tenn., 19-21, Memphis 22-24, Pine Bluff, Ark., 25, Pine Bluff 26, Hot Springs 28, Little Rock 29, 30, Ft. Smith 31.

PRINCESS Players (F. Ray Comstock): N.Y.C. 17—indef.

PRODIGAL Son (Oscar Graham): Ryan, Okla., 21, Duncan 22, Comanche 23, Bowie, Tex., 24, Graham 26, Jacksboro 27, Mineral Wells 28, Thurber 29, Strawn 30, De Leon 31, Whitney Nov. 2, McGregor 3, San Saba 4.

ROBERT, The (Rowland and Clifford): Pottsville, Pa., 21, Trenton, N. J., 22-24, N.Y.C. 26-31, Prov. R. I., Nov. 2-7.

SALAMANDER, The (Selwyn and Co.): N.Y.C. 23—indef.

SEVEN Keys to Baldpate (Central: Cohan and Harris): Scranton, Pa., 21, Wilkes-Barre 22, Allentown, 23, Easton 24, Plainfield, N. J., 26, Trenton 28, Wilmington (De.) 27, Reading, Pa., 28, Lancaster 29, Hagerstown, Md., 30, Chambersburg, Pa., Nov. 2, Cumberland, Md., 3, Grafton, W. Va., 4.

SEVEN Keys to Baldpate (Eastern: Cohan and Harris): Balto. 19-24, Washington 26-31, Cleveland Nov. 2-7.

SEVEN Keys to Baldpate (Western: Cohan and Harris): Kansas City 18-24, St. Joseph 25, 26, Topeka, Kan., 27, Lawrence 28, Creston 29, Oskaloosa, Ia., 30, Burlington 31, Rock Island, Ill., Nov. 1, Davenport, Ia., 2, Galesburg, Ill., 3, Peoria 4.

SHEPHERD of the Hills (Gaskill and MacVitty): Denver 18-24, Victor 25, Colorado Springs 26, Pueblo 27, Canyon City 28, Salida 29, Leadville 30, Grand Jct. 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Fredericktown, Mo., 21, Cape Girardeau 22, Charleston 23, Sikeston 24, Meldon 26, Blytheville 27, Caruthersville 28, Kennett 29, Campbell 30, Poplar Bluff 31.

SHEPHERD's Call (E. M. Perkins): Boise, Ida., 21, Grasmere 22, Dunsell, Nev., 23, Sheridan 24, Alpine 26, Dunsdee 27, Blayton 28, Woodstock 29, Hardwick 30, Magnolia 31.

SIS Hopkins: Indianapolis, 19-24.

SKINNER, Otis (Chas. Frohman): Baltimore 19-24.

SONG of Songs (Chas. Frohman): Atlantic City, N. J., 22-24.

SPENDTHRIFT, The (O. E. Woe): Bowling Green, O., 21, Tiffin 22, Hicksville 23, Defiance 24, Minster 25, St. Marys 26, Union City, Ind., 27, Greenville, O., 28, Lebanon 29, Wilmington 30, Zanesville 31.

STAHL, Rose (Henry B. Harris Est.): N.Y.C. 22—indef.

STARR, Frances (David Belasco): Boston 19-31.

STEWART, May (J. H. Cline): Pulaski, Va., 22, Wytheville 23, Bristol, Tenn., 24, Greenville 25, Morristown 26, Middlesboro, Ky., 27, Corbin 28.

STORY of the Rosary (Comstock and Gest): B'klyn 19-24.

SUNNY South (J. C. Rockwell): Chatham, Ont., Can., 21, Bradford 22, Newmarket 23, Stayner 24, Collingwood 26, Alliston 27, Baeton 28, Shelburn 29, Dundalk 30, Markdale 31, Owensville Nov. 2, Grand Valley 3, Arthur 4.

THAT Printer of Udell's (Gaskill and MacVitty): Rock Rapids, Ia., 21, Sibley 22, Primghar 23, Cherokee 24, Alta 27, Storm Lake 28, Schaller 29, Early 30, Lake City 31.

THIRD Degree (I. A. Edwards): New Philadelphia, O., 21, Kent 22, Wadsworth 23, Wooster 24, Millersburg 26, New Lexington 27, Caldwell 28, Barnesville 29, Newcomerstown 30.

THIRD Party (F. Ray Comstock): N.Y.C. Aug. 12—indef.

THURSTON the Magician: Hamilton, Ont., Can., 19-21, London 22-24, Toronto 26-31, Buffalo Nov. 2-7.

TO-DAY (Co. A: Manuscript Producing Co.): Boston 12—indef.

TO-DAY (Co. B: Manuscript Producing Co.): Chgo. Sept. 20—indef.

TOO Many Cooks (Wm. A. Brady): New Orleans 22-31, Dallas, Tex., Nov. 2-5.

TOWN Pool (Harry Gress): Piedmont, Mo., 22, Puxico 23, Dexter 24, Moreheose 26, Charleston 27, Portageville 28, Hayti 29, Caruthersville 30, Senath 31, Campbell Nov. 1, Rector, Ark., 2, Blytheville 3.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Leon Washburn): Bridgeport, Conn., 21-23.

UNCLE Tom's Cabin (Wm. Kibble): Muncie, Ind., 20, 21, La Fayette 22, Terre Haute 23-25, Bloomington, Ill., 26, 27, Kankakee 28, Waukegan 30, Kenosha, Wis., 31, Oshkosh Nov. 1, Appleton 2, Green Bay 3, Sheboygan 4.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

WALKER, Charlotte: St. Paul 19-24, Minneapolis 26-31, Chgo. Nov. 1—indef.

WANTED—$22,000 (Cohan and Harris): Boston 5—indef.

WARD, Fannie (Chas. Dillingham): N.Y.C. 19-24, Phila. 26—indef.

WARE, Helen (J. Fluegelman): St. Louis 19-24.

WARFIELD, David (David Belasco): New Orleans 19-24, Mobile, Ala., 26, Montgomery 27, Birmingham 28, Chattanooga, Tenn., 29, Nashville 30, 31.

WHILE the City Sleeps (Rowland and Clifford): Chgo. 25-Nov. 14.

WHITESIDE, Walker (Walter Floyd): N.Y.C. 14—indef.

WINNING of Barbara Worth (Lee D. Ellsworth): Chgo. Sept. 27-Oct. 24, Columbus 26-31, Dayton Nov. 1-7.

WINNING of Barbara Worth (Barbara Worth Co.): Marion, Ind., 21, Goshen 22, Elkhart 23, South Bend 24, Michigan City 26, Dowagiac, Mich., 27, La Porte, Ind., 28, Angola 29, Adrian, Mich., 30, Jackson 31, Battle Creek Nov. 1, Ann Arbor 2, Lansing 3, Pontiac 4.

WINNING of Barbara Worth (Southern: B. M. Gardeld): Indiana, Pa., 21, Ridgway 22, Kane 23, Bradford 24, Kittanning 26, Beaver Falls 27, Vandergrift 28, Irwin 29, Latrobe 30, Greensburg 31, Butler Nov. 2, East Liverpool, O., 3, New Philadelphia 4.

WITHIN the Law (Selwyn and Co.): Milwaukee 19-31.

YELLOW Ticket (Al. H. Woods): Chgo. Sept. 6—indef.

YELLOW Ticket (Al. H. Woods): Phila. 19-24.

YELLOW Ticket (Al. H. Woods): Huntsville, Ala., 21, Nashville, Tenn., 22-24.

TRAVELING STOCK

ANGELL: Kittanning, Pa., 19-24.

BERSEY, Jack (John Lovering): Michigan City, Ind., 18-24, Janesville, Wis., 25-31, Beaver Dam Nov. 1-7.

BOYER, Nancy: Battle Creek, Mich., 18-24.

CHICAGO: Washington, Pa., 19-24.

CORNELL-Price Players: East Palestine, O., 19-24, Warren 26-31, Sandusky Nov. 2-7.

CUNNINGHAM: Worthington, Minn., 19-31, Luverne 22-24.

FRANKLIN: Montgomery City, Mo., 19-21, Warrenton 22-24.

GEYER: Muskogee, Okla., 5-31.

HAYES, Lucy, Associate Players: Audubon, Ia., 19-21.

LEONARD Players: Oxford Jct., Ia., 19-21, Toronto 22-24.

LE ROY: Lodi, O., 19-24.

LONG, Frank: Whitewater, Wis., 19-24, Burlington 26-31, Waterloo Nov. 2-7.

MANHATTAN Players: Lykens, Pa., 19-24.

MARTIN, Theresa: Waterloo, Ia., 19-24.

SHOREY, Ethel: Presque Isle, Me., 19-21, Caribou 22-24.

SUTHERLAND: St. Croix Falls, Wis., 19-31, Webster 22-24.

WINNINGER: Sheboygan, Wis., 19-24.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Louisville 19-21, Indianapolis 22-24, Terre Haute 26, Springfield, Ill., 27, Quincy 28, Bloomington 29, Peoria 30, 31, Rockford Nov. 1, Dubuque, Ia., 3, Madison, Wis., 4.

BELLE of Bond Street (Messrs. Shubert): Detroit 19-24.

BOSTON Grand Opera: Boston 19-Dec. 5.

BRINGING Up Father (Co. 1: Chas. Foreman): Prov. 18-24, Phila. 26-31.

BRINGING Up Father (Co. 2: Chas. H. Yale): Columbia, S. C., 21, Charlotte, N. C., 22, Winston-Salem 23, Spartanburg, S. C., 24, Asheville, N. C., 26, Greenville, S. C., 27, Augusta, Ga., 28, Charleston, S. C., 29, Savannah, Ga., 30, Jacksonville, Fla., 31, Antigo 25, Grand Rapids 26, Wausau 30, Marinette 31.

CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 14—indef.

DANCING Around (Messrs. Shubert): N.Y.C. 10—indef.

DAWN, Hazel (John C. Fisher): Buffalo 19-24.

ELTINGE, Julian (Al. H. Woods): B'klyn 19-24.

FIREFLY, The (Gen. A. Edes): Burlington, Vt., 21, Plattsburg, N. Y., 22, Rutland, Vt., 23, Bellows Falls 24, Claremont, N. H., 27, Brattleboro, Vt., 28, Bennington 29, Oneonta, N. Y., 30, Binghamton 31.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Wells, Minn., 21, Fairmont 22, Blue Earth 23, Albert Lea 24.

GILBERT and Sullivan Opera Co.: Seattle 19-24, Vancouver, B. C., 26-31.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

GIRL of My Dreams: Columbus 22-24.

HIGH Jinks (Arthur Hammerstein): Pittsburgh 19-24.

HITCHCOCK, Raymond (Cohan and Harris): St. Louis 18-24, Kansas City 25-28, Topeka, Kan., 29, St. Joseph, Mo., 30, Des Moines, Ia., 31, Nov. 1, Marshalltown 2, Mason City 3, Waterloo 4.

LET'S Get Married (Oliver Morosco): Los Angeles Sept. 19—indef.

LITTLE Cafe (Klaw and Erlanger): Cleveland 19-24.

LITTLE Medicine (Halton Powell): Hammond, Ind., 18-21, South Bend 22-24, Kalamazoo, Mich., 26-28, Battle Creek 29-31, Bay City Nov. 1-4.

McINTYRE and Heath (John Cort): Raleigh, N. C., 21, 22, Wilmington 23, Charlotte 24, Columbia, S. C., 26, Augusta, Ga., 27, Charleston, S. C., 28, Savannah, Ga., 29, Brunswick 30, Jacksonville, Fla., 31, Nov. 1, Macon, Ga., 2, Columbus 3, Anniston, Ala., 4.

MIDNIGHT Girl (Messrs. Shubert): Cincinnati 19-24.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. 19—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettinelli): Toronto 19-24, Brantford 26, St. Thomas 27, Chatham 28, London 29-31.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Ardmore, Okla., 21, Wichita Falls, Tex., 22, Amarilla 23, Denver 26-31.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Greensboro, N. C., 21, Winston-Salem 22, Salisbury 23, Asheville 24, Greenville, S. C., 26, Gainesville, Ga., 27, Athens 28, Cartersville 29, Chattanooga, Tenn., 30, 31.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Warren, Pa., 21, Niles 22, Sharon 23, Newcastle 24, Salem, O., 26, Alliance 27, Kent 28, Youngstown 29-31.

MUTT and Jeff in Mexico (Special: Jos. Francis): Keyser, W. Va., 21, Piedmont 22, Frostburg, Md., 23, Clarksburg, W. Va., 24, Fairmont 26, Morgantown 27, Scottdale, Pa., 28, Brownsville 29, Monessen 30, Waynesburg 31.

MY Best Girl (J. C. Hazlard): Greensburg, Pa., 21, Butler 22, New Castle 23, East Liverpool, O., 24.

NEW York Grand Opera (Eugene Schutz): Jamestown, N. Y., 21, Titusville, Pa., 22, Meadville 24, Sandusky, O., 26, Fremont 27, Dayton 28, Indianapolis, Ind., 29, Jackson, Mich., 30, Flint 31.

OH! Oh! Delphine (Klaw and Erlanger): Houston, Tex., 19-21, San Antonio 22, 24.

ONE Girl in a Million (Royal Producing Co.): Chgo. Sept. 6—indef.

ONLY Girl (Joe Weber): Buffalo 19-24.

PAPA'S Darling (Klaw and Erlanger): Phila. 19-31.

PASSING Show of 1914 (Messrs. Shubert): Phila. 5-24.

PRINCE of Pilsen (Perry J. Kelly): Rocky Mount, N. C., 21, Norfolk, Va., 22, Newport News 23, Richmond 24, Roanoke 26, Bluefield, W. Va., 27, Portsmouth, O., 28, Frankfort, Ky., 29, Henderson 30, Paducah 31, Cairo, Ill., Nov. 1, Evansville, Ind., 2, Owensboro, Ky., 3, Lexington 4.

QUAKER Girl: Rochester, N. Y., 20, 21.

QUEEN of the Movies (Thos. W. Ryley): Dayton, O., 20, 21, Louisville, Ky., 22-24.

RED Widow (Phil Nevens): Dallas, Tex., 21, Ft. Worth 22, 23, Waco 24.

ROCK and Falter (E. S. Bunce): Cedar Rapids, Ia., 21, Iowa City 22, Burlington 23, Keokuk 24.

SANTLEY, Joseph (Philip Barbetome): Indianapolis, Ind., 19-21, Terre Haute 22, Danville, Ill., 23, Urbana 24, St. Louis 26-31, Kansas City Nov. 2-7.

SARI (Eastern: Henry W. Savage): Warren, Pa., 21, Sunbury 22, Williamsport 23, Shamokin 24, Hazleton 26, Pittston 27, Niagara Falls, N. Y., 29, Erie, Pa., 30, Jamestown, N. Y., 31.

SARI (Western: Henry W. Savage): Utica, N. Y., 21, Albany 22-24, B'klyn 26-31.

SCHEFF, Fritzi (Oliver Morosco): N.Y.C. Sept. 21—indef.

SEPTEMBER Morn (Rowland and Clifford): Somerset, Pa., 21, Myersdale 22, Cumberland, Md., 23, Hagerstown 24, Martinsburg, W. Va., 26, Hanover, Pa., 27, York 28, Wilmington, Del., 29-31, West Chester, Pa., Nov. 1, Phoenixville 2, Pottstown 4.

SEPTEMBER Morn (Rowland and Clifford): Gallipolis, O., 21, Marysville 22, Lexington, Ky., 23, 24, Winchester 26, Huntington, W. Va., 27, Ironton, O., 28.

SEPTEMBER Morn (Rowland and Clifford): Kansas City, Kan., 18-24, Joplin, Mo., 25, Springfield 26, Sedalia 27, Jefferson City 28.

SEVEN Hours in New York (O. E. Woe): Boswell, Pa., 21, Somerset 22, Myersdale 23, Cumberland, Md., 24, Clarksburg, W. Va., 27, Fairmont 28, Uniontown, Pa., 30, Mecanna 31.

SMART Set (Trevor L. Carnell): San Antonio, Tex., 21, 22, Cuero 23, Yoakum 24, Galveston 25, 26, Houston 27, 28, Bonham 29, Byran 30, Calvert 31, Marlin Nov. 2, Mexia 3, Corsicana 4, McKinney 5, Greenville 7.

TANGUAY, Eva: Pittsburgh 19-24.

WARS of the World (Messrs. Shubert): N.Y.C. Sept. 5—indef.

WHEN Dreams Come True (Coutts and Tennis): Hancock, Mich., 21, Ishpeming 22.

WHIRL of the World (Messrs. Shubert): Boston 5—indef.

WILSON, Al. H. (Sidney R. Ellis): Paris, Tex., 21, Clarksville 22, Sulphur Springs 23, Greenville 24, Dallas 26, 27, Hillsboro 28, Corsicana 29, Ft. Worth 30, 31, Waco Nov. 2, Harlis 3, Temple 4.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Boston Sept. 28—indef.

MINSTREL

EVANS'S Georgia Honey Boy (Daniel Shea): Keokuk, Ia., 21, Ottumwa 22, Cedar Rapids 23, Davenport 24.

FIELD'S, Al. G. (Edward Conrad): Dublin, Ga., 21, Savannah 22, Jacksonville, Fla., 23, 24, Pensacola 26, Mobile, Ala., 27, Hattiesburg, Miss., 28, Jackson 29, Vicksburg 30, Natchez 31.

GEORGIA Troubadours (Wm. McCabe): Iroquois, S. D., 21, Carthage 22, Wessington Springs 23, Artesian 24, Howard 26, Dell Rapids 27, Ramona 28, Lake Preston 29, Bryant 30, Garden City 31.

RICHARD and Pringle (Richard and Pringle): Calvert, Alta. Can., 19-21, Lethbridge 22, Tabor 23, MacLeod 24, Blairmore 26, Coleman 27, Michel, B. C., 28, Cranbrook 29, Fernie 30, Eureka, Mont., 31.

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PHILADELPHIA

"Papa's Darling" and Other Attractions Make the Quaker Town's Playgoers Satisfied

PHILADELPHIA, Oct. 20 (*Special*). — Another new musical comedy has opened at the Forrest "Papa's Darling," the music by Ivan Caryll and the book by Harry B. Smith. This is the fourth successive opening in Philadelphia of a play written by this successful combination, "The Pink Lady," "Gypsy Love," and "Oh! Oh! Delphine!" being the three preceding shows, all first produced here and all have been great successes both here and on Broadway.

At the Adelphi another popular Broadway success, Pepie's farce, "A Pair of Sixes," is the current attraction, opening to a very large house and succeeding Grace George in "The Truth." These were the only notable changes of bills this week, and Montgomery and Stone will have much cause to remember their Philadelphia reception in presenting "Chin-Chin," for never has a new show been given a more cordial and enthusiastic reception.

Last week there were also two notable attractions in town. Mrs. Fiske, who is undoubtedly one of the most accomplished actresses on the stage at the present time, and is always a welcomed visitor in the Quaker City, appears in her latest attraction, "Lady Betty Martingale," partly the work of a Philadelphia playwright, at the Broad.

That very talked-of show, "The Yellow Ticket," is now in its second week at the Garrick, and while business has been fair, the show is not selling out nightly, due to so many Philadelphians having seen it last Summer at Atlantic City. Florence Reed has able support, and her leading man, Edwin Arden, acts with a finish that makes his strong part even more effective.

In seeing the large crowds nightly at the Lyric, to witness the clownish antics of George Monroe and Harry Fisher in "The Passing Show of 1914" we wonder if our good friend, Winstock, had anything to do with picking out the charming members of the chorus, for if he did he is "some picker." Many an elderly man sitting near the runway from the back of the house to the stage seemed very nervous when many of these well-formed girls would playfully throw a football at him in clever and enjoyable chorus exemplition.

A rather late opening for the season has just been made at Philadelphia's Little Theater which opened its current season last week with a revival of "Arms and the Man," produced by a capable cast.

Adeline Genee, who has again returned to vaudeville, is the headliner this week at Keith's, where, supported by a strong surrounding bill, she is playing to very large houses.

J. SOLIS-COHEN, JR.

KANSAS CITY

KANSAS CITY, MO. (*Special*). — "Help Wanted" at the Shubert Oct. 11-17, with Henry Kolker featured in the leading role, offered a varied line of entertainment, some exceedingly good and some extremely ordinary. The presenting company was splendid without exception. As Jerrold Scott Mr. Kolker appears in a role rather foreign to him, but he handles it in his usual finished manner. Others who deserve mention are Franklin Underwood, Grace Valentine, Charles Bowles, Frances Slocum, Alice Patek, Katherine Emmett, and Lillian Elliott. "Seven Keys to Baldpate" Oct. 18-24.

The Grand had "The Candy Shop" week of Oct. 11, playing to big business. Rock and Fulton were featured in the production, and with a big company of entertainers were well received. "September Morn" Oct. 18-24.

Bertha Kalich was the Orpheum headliner Oct. 11-17 and her sketch, "Mariana," scored heavily. Other acts were also well received, while business was excellent as usual.

The Jackson Family of eight people were the holdovers of the Empress bill week of Oct. 11, and with six other big acts found ready favor with the big crowds.

The Century had "The Big Sensation" week of Oct. 11-18. The show was an old-fashioned burlesque performance and had some clever people on its role. "Miner's Bohemians" Oct. 18-24.

The Flying Kays were the feature offering at the Globe Oct. 11-17, and were well received with a well-balanced bill of other acts.

"The Girls of the Moulin Rouge" held the boards at the Gayety Oct. 11-17, playing to good business.

Sam Bernard has not been seen here for several seasons, so his appearance in "The Belle of Bond Street" at the Shubert Oct. 4-10 was the signal for a big turnout by the followers of musical comedy. The star was even more amusing than ever before and was, of course, the center of attraction. The supporting company, however, are not to be overlooked, as Mollie King, Cyril Chadwick, Harold Crane, and Mildred Elaine all pleased immensely.

The Grand had Pinks O'Hara in "Jack's Romance" for the week of Oct. 4, playing to good business. It was the general opinion that the play is poorly named, as it is one of those charming Irish comedies, for which Augustus Pitou is famous. Mr. O'Hara pleased, as he always does, while Marie Quinn shared in the honors with him.

"Neptune's Garden of Living Statues" was the Orpheum headliner Oct. 4-10, proving a novel offering that was well received.

Gertie Carlisle and her "Seven Sweethearts" topped the bill at the Empress Oct. 4-10, opening to two big Sunday audiences.

D. KENDY CAMPBELL.

BALTIMORE

Otis Skinner's Benefit to the Empty Stocking Club—Tunis Dean's Dances Between Acts

BALTIMORE, Oct. 19 (*Special*).—An enormous audience which taxed the capacity of the Academy on Monday night welcomed Otis Skinner in his new vehicle, "The Silent Voice," the occasion being the annual benefit of the Empty Stocking Club, an organization which devotes its efforts to the relief of the poor of the city at Christmas. They must have realized a handsome sum, as there was not a seat vacant in the whole house. The new play is from the pen of Jules Eckert Goodman, who has used as his thesis a short story by Gouverneur Morris, which appeared in the Saturday Evening Post a year ago. The production is made by Charles Frohman, and, as usual, the staging is of an unusually high standard. He has surrounded Mr. Skinner with a really capable company, and their admirable work is decidedly one of the best points of the presentation. The role intrusted to Mr. Skinner differs widely from that of Hall in "Kismet," and affords him splendid opportunity to demonstrate his marked versatility. The audience was so insistent in their ardor that Mr. Skinner was forced to thank them personally for their kind reception. "The Dummy" week of Oct. 26.

An audience, which filled every available nook and corner of the theater and whose good will toward everything in general was apparent long before the curtain rose, greeted the first presentation in Baltimore of the now famous mystery farce, "Seven Keys to Baldpate," at Ford's on Monday night. The Baltimore "Ad" Club, which numbers thousands of merchants, bought out the entire house for a monster theater party, and there was not a seat to be had after 8 o'clock. "Kitty MacKay," with original New York company, week of Oct. 26.

The Colonial comes back strong this week with another first-class company presenting George Broadhurst's emotional drama, "Bought and Paid For." This is only the second time this piece has been seen in Baltimore, and is also its first presentation outside of a $2 house. The production is the same as the one seen at Ford's a couple of seasons ago, and the company is a surprisingly strong and capable one in every respect. A sold-out house prevailed for the opening performance. "Way Down East" concluded a very successful week of Oct. 12.

A decided innovation has been inaugurated by Tunis Dean at the Academy. For the benefit of its patrons he has announced that dancing will be allowed in the large foyer of that playhouse during the intermissions, and during the past week there was a general exodus, the audiences apparently being eager to avail themselves of this privilege. The new dance idea has made quite a hit with the Academy's patrons, and it would not be surprising to find some of the other houses adopting a similar course.

Accounts of the elaborate birthday party tendered Samuel F. Nixon by his daughter, Mrs. Tessie Nirdlinger, at their home in Atlantic City, have reached Baltimore, both Mr. and Mrs. Harry Henkle bringing back glowing stories of the wonderfully artistic manner in which the affair was carried out. Mr. Nixon dropped off in Baltimore for a few days last week and entertained a party of friends at the morning matinee of "It Pays to Advertise."

The wonderful success scored by Martin Brown and Rosalia Dolly and the Marriage last week was one of the most satisfying things I have encountered in a long while. Both possess youth and are ambitious to an unusual degree. Their act was marked by an exquisite finesse both in conception and execution.

I. RAYTON KEMP.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—The Shubert's spectacular production of "H. M. S. Pinafore" by the Hippodrome road company, proved a great big hit at Harmanus Bleecker Hall Oct. 7-10, being one of the most massive productions ever seen on a local stage. The principal roles of the cast were admirably sustained by Albert Hart, Earl Marshall, Percy Parsons, Miss Marie Horgan, and Miss Cutter Savage. Prof. Maurice Handell and his augmented orchestra of local musicians cleverly handled the score, which added materially to the success of the engagement.

Burlesque at the Empire for the week was provided by two of Max Spiegel's companies, "The College Girls," with Abe Reynolds and Florence Mills, held the boards the first half of the week, and were followed by the Watson Sisters.

John H. Tiernan, Jr., a former member of Primrose and Dockstader's Minstrels, died at his home here this week. He had achieved quite a success as a clog dancer and was eighteen years of age.

"Too Many Cooks," Frank Craven's entertaining comedy, proved clean and wholesome and drew large audiences Oct. 12-14. The leading roles were splendidly handled by Mittie Phelan and Miss Helen Meinken. The Capitol City Motion Picture Company offered a pleasing programme of local pictures to two packed houses Oct. 13. Margaret Anglin in "Lady Windermere's Fan" Oct. 16, 17. The tri-star cast of William Gillette, Blanche Bates, and Marie Doro in "Diplomacy" Oct. 19.

Rose Sydell's London Belles, featuring Johnie Weber, drew crowded houses at the Empire Oct. 12-14. "The Beauty Parade Burlesquers" held the boards the balance of the week, with Miss Margaret Lee heading the feminine contingent as the prima donna, and Lilla Brennan in the soubrette role.

At Proctor's Grand Elmer Booth and Louise Rachell presented their new act, "Her Husband's Troubles," which won a substantial success. Other pleasing numbers were: La Belle Titcomb, Primo, Starr and Rider, Mercedes Rock, Wiley and Tea Eyck, Fox and Burkhardt, Harry Morse, and the Georgia Campers.

Proctor's Leland, Colonial, Majestic, Clinton Square, and the Hudson, the leading picture houses, report heavy business for the week.

GEORGE W. HENRICK.

PITTSBURGH

PITTSBURGH (*Special*). — Guy Bates Post in "Omar, the Tentmaker," drew good houses at the Alvin Oct. 12-17, and proved to be one of the most artistic offerings seen here for some time. Mr. Post was ably supported by Jane Salisbury, Fred Eric, Gerald Pring, J. M. Waller, H. C. Carlton, Louise Grassler, John Booth, and Augustus Post. "High Jinks," featuring Stella Mahew, followed.

John C. Fisher presented Hazel Dawn at the Nixon Oct. 12-17 in "The Debutante." Hazel Dawn scored heavily and her musical number, "Call Around Again," was the hit of the piece. "All For the Sake of Girl," "Will o' the Wisp," and "The Baker's Boy and the Chimney Sweep" also proved popular numbers. Prominent in the support of Miss Dawn were Maude Odell, Will West, Sylvia Jason, William Danforth, Zoe Barnett, Alan Mandle, and Robert Pitkin. Eva Tanguay followed in a new farce with music, "Miss Tobasco."

"The Only Child," which had its premiere in Atlantic City, played a week's engagement at the Alvin week of Oct. 5. It was well received. Victor Herbert conducting the orchestra at Monday night's performance. Thurston Hall, who is well known in Pittsburgh through his work with a local stock company, did good work both as an actor and singer, being cast as the librettist. Adele Rowland made an attractive Patsy and her two vocal numbers, "Personality" and "You Have to Have a Part to Make a Hit," scored heavily. Fred G. Latham staged the production. The cast is the same as that which appeared at the premiere.

Harry Welch was featured with the Monte Carlo Girls at the Academy Oct. 5-10, which drew good houses. The Big Four Quartette scored.

Gus Edwards and his Song Revue, as the headliner, at the Grand week of Oct. 5. Others were Rigg and Witchie, Cummings and Gladings, Milt Collins, Bessie and Harriet Rempel and company, and the Carletons.

Walter Damrosch and the New York Symphony Orchestra began an engagement at the Pittsburgh Exposition Oct. 8.

The new Pitt Theater is now called the Miles. As announced in THE MIRROR, this house will be changed into a popular-priced vaudeville theater, with two performances in the afternoon and two in the evening.

A capable company presented "The Rosary" at the Lyceum Oct. 12-17, the leading roles being in the hands of Margaret Pitt and Jay Quigley. "The Calling of Dan Matthews," followed. Walter C. Kelly, Conroy's Diving Models, and Charles Grapewin and company were features of the bill at the Grand week of Oct. 12.

Lalish and her own company entertained good houses at the Victoria week of Oct. 12-17.

The Gayety had "The Roseland Girls" Oct. 12-17, and "The Rosey Posey Girls" followed.

"The Progressive Girls" proved a good attraction at the Academy, with Sarva (Persian dancer) as an added attraction.

DAN J. FACKRELL.

MONTREAL

MONTREAL (*Special*).—"Lady Luxury," a new opera, was produced by F. C. Whitney at His Majesty's Oct. 5-10. The music by William Schroder is decidedly tuneful and above the average; the book has a clever plot and some bright dialogue, but is a little loose in construction. Dorothy Webb and Dallas Welford are featured.

The play was retained for a second week. Adele Blood in "My Lady's Boudoir" Oct. 12-24.

"Peg o' My Heart" paid us its third visit since the beginning of last season Oct. 5-10, and still holds its popularity. Mary Dentler is seen in the title-role.

Maud Lambert and Ernest Ball, the Golden Russian Dancers, and Marie Fitzgibbon are at the Orpheum.

The Hippodrome production of "Pinafore" Oct. 12-17 at the Princess did splendid business in spite of hard times, and deserved the patronage it got. The performance was particularly interesting to Montrealers from the fact that Al. Hart, who is featured as Dick Deadeye, is a Montreal boy, and was welcomed by many friends. Ruby Cutler Savage and Elsie Marrette alternated in the role of Josephine, and Vernon Dalhart and Henry Taylor as Ralph Rackstraw, Bertram Peacock was an excellent Sir Joseph, Percy Parsons as the captain, Earl Waldo Marshall as the boatswain, and Natalie Ewald as Buttercup were all above the average. Marie Tempest Oct. 19-24.

At the Orpheum Harry Tate and Company in "Fishing" furnish an amusing skit. The Dunedins do a clever bicycle act, and the Primrose Four, a quartette, are better than the ordinary. "Girls of the Gay White Way" give a good show at the Orpheum, featuring Sam Hern and Helen Riley.

Rose Erdell's London Belles are featuring Johnnie Webber at the Gayety.

Owing to the strike of the musicians in sympathy with the Theatrical Mechanics' Union, the Princess Theater now has a ladies' orchestra.

The company at the Empire present a "Runaway March."

"La Maniere" is the bill at the National Francais. Mlle. Vebry scored in the leading role.

At the Imperial, the Francais, and the smaller moving picture and vaudeville houses business continues good.

The war has undoubtedly made some difference in theatrical business, especially among the higher-priced attractions; however, on the whole business is very nearly, if not quite, "as usual."

W. A. TREMAYNE.

MACON, GA.

MACON, GA. (*Special*).—At the Grand: "To Day," Oct. 7; Warfield in "The Auctioneer," Oct. 10; "Midnight Girl," Oct. 13; Field's Minstrels, Oct. 20; Annette Kellermann, moving pictures, Oct. 21-24; "Peg o' My Heart," Oct. 29; "Blue Bird," Oct. 30, 31.

At the Palace: "The Gentleman from Mississippi," Oct. 16.

At the Princess: La Pearle and Walker, Oct. 12-17; "Naked Truth," Oct. 14; "Bobby Burnit," Oct. 15.

At the Majestic: Miss Florence Parton and Associated players in, "Brown's in Town," Oct. 12-14; "Baby Mine," Oct. 15, 16.

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VAUDEVILLE

Kitty Gordon in "Alma's Return"—The Castles Invade the Varieties—"Twenty Odd Years" is Delightful

White.

MISS HAZEL COX,
Sister of Ray Cox and Vaudeville's Latest "Single" Entertainer.

VALESKA SURATT has been called ornate, Gaby Deslys termed piquant and Kitty Gordon described as coldly sumptuous. Miss Gordon's opulent back is alone an example of perfect dramatic technique.

Kitty Gordon's Back Again

The star has been appearing in the varieties in a vehicle bearing the pleasant title of "The Pink Nightgown," but for the Palace this was discarded—the vehicle, that is—in favor of Jack Lait's sketch, "Alma's Return."

Miss Gordon plays a stage beauty—the creator of "Alma, Where Do You Live?" by the way—who has married into society. We are given a glimpse of her boudoir just as the ex-actress returns in a canary colored gown, carrying her two Pomeranian dogs. She deftly flits to a clinging salmon-toned negligee, negligently warbles "Honey Rose" and slips into bed. Just as she snuggles beneath the coverlets with the luckiest of the Pomeranians beside her, "Get There" Dixon, a nervy reporter, forces his way into the room on the scent of a scandal.

The actress's husband has figured in an auto smash-up with a chorus girl and the reporter wants the wife's side of the affair. She tearfully tries bribery—the story must be killed or her soul will be bared to the world—but the reporter grips his notebook—all stage reporters have notebooks—and refuses. "I've heard of crooked newspaper men," he declares, "but I never saw one."

A Playlet with an Honest Reporter

The wife threatens suicide and draws a revolver. The reporter forces it out of her hand, the weapon explodes and she faints. Then the newspaper man dashes away to write his "front page beat."

When the door slams, the ex-actress arises and, hurrying to the telephone, congratulates her press agent upon his neatly planted story. "Pay off the chorus girl," she says, "and send my husband home."

There is a second scene—for some reason or other—or rather a blue velvet drop in front of which Miss Gordon, in an amazing silver cloak trimmed with white fur, sings "Carolina," while a feminine plant in a stage box assists. Harrison Hunter—usually an effective actor—doesn't in the least suggest any newspaper reporter we ever encountered. Helen Goff portrays the maid and later appears as the stage box plant with a helpful soprano.

"Alma's Return" really isn't anything but Miss Gordon. The whole thing, figuratively and literally, rests upon her shoulders. "Alma's Return" might well be called "Alma's Back."

Belle Baker's Usual Hit

Belle Baker followed Miss Gordon. After the cold Gordonian poise, it was interesting to watch Miss Baker's sincere and direct methods of smashing a character rag home—to feel the human note in her work reach across the footlights.

But Miss Baker should drop the Berlin rag, "Stay Where You Belong," depicting the devil's view on the world war. It is utterly worthless.

At the Palace, Wellington Cross and Lois Josephine made their return to American vaudeville after a season in London.

Cross and Josephine Return

The new act will not stand comparison with their smooth and dainty specialty of last season. They have broadened out their work, from the songs to the incidental comedy remarks. They offer, for one thing, a burlesque melodramatic "movie" scene, something on the type of the specialty they did a number of seasons ago. Later Mr. Cross sings "The War in Snider's Grocery Store," with fearful dum-dum military lyrics like this:

"There were egg shells bursting near and far,
Above the Russian caviar,
Bismarck herring by itself
Was pushing all the French peas off the shelf;
And a couple of tough Vienna rolls,
Shot a poor Swiss cheese all full of holes."

The two finish with a little Dresden-gown song that is nearest to the type of lyric they need. We admire Mr. Cross and Miss Josephine too much to see them slip into the rut of a poor act without comment. They're unusual dancers, handle songs neatly and are ambitious. Other people can—and will—do travesty melodrama, crude comic songs and that sort of thing, but only a few artists—among them Cross and Josephine—can work with delicacy and charm. They should mold their specialty accordingly.

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MLLE. ADELINE GENEE,
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Bangs.

MISS IRENE FRANKLIN,
The Creator of "Red Head," Is Again a Variety Favorite.

"Society Buds" a Feeble Variety Plant

"The Society Buds," William Le Baron and Robert Hood Bowers's little musical comedy produced by Jesse L. Lasky, doesn't begin to equal "The Red Heads," which at least had speed and James Carson's brisk comedy. "The Red Heads" seems to have marked the Lasky high-water mark.

"The Society Buds" is really pretty feeble. Gladys Clark and Henry Bergman play the maid and the chauffeur in the home of a team of famous dancers. A bevy of society girls arrive for lessons when a telegram announces that the dancers are held up many miles away by a motor breakdown. Of course, the maid and chauffeur masquerade as the tango experts and eventually win the $5,000 fee. Two comedy butlers, who are persuaded to pose as English noblemen, assist the complications.

The Moon-Spoon-Tune Song Once More

There are songs here and there, which run about to this Omaresque height:

"A little moonlight,
A balmy June night,
A little bench beneath a tree."

Then there is the number, "A Society Bud's Day," in which the buds, in various stages of dress and undress, depict the daily events in the career of a debutante—from the girl in her morning negligee to the climax, when a bed is shoved upon the stage with a fair occupant endeavoring to snatch a beauty sleep.

"The Chained Ankle Glide," another number, is a new twist to the dance craze, the buds wearing short chains to effectively limit their tango evolutions.

And the patter. A society bud is ordering from the menu. "How's your pomme de terre?" she asks. "Very well, how's yours?" responds the comedy waiter.

And there's that perennial joke about Wagner and his baseball namesake. If the Pittsburgh infielder ever goes to the bush leagues, we shudder to think what will become of our musical comedy constructors.

Clark and Bergman work hard. The buds do their best to look like buds. But we could endure the offering much easier if the two butlers were transplanted.

The Castles Dance in the Two-a-Day

Mr. and Mrs. Vernon Castle, who have approved everything from phonographs to dancing slippers, gave vaudeville their official stamp of approbation at the Colonial.

The vogue of the Castles still holds. Madame Bernhardt couldn't have attracted more people. It would not have been possible.

We have watched the evolution of Vernon Castle from musical comedy to the dansant. It has been meteorical and dazzling. Just now the Castles dance in a blase and bored fashion. True, it's smart and easy, but bored—my word!

First Vernon advances across the brown velvet carpet to the footlights. He explains each dance. A few words to the untutored, old dear. The first is the fox trot—"nothing ter'bly acrobatic, you know," he cautions the audience. Then Mrs. Castle appears, wearing a fetching gown with a rose bodice and filmy white dress, topped by a rakish rose velvet cap, such as the artists of the Latin Quarter wear—on the stage—dashingly tilted over her Buster Brown locks.

The trot wasn't acrobatic. Indeed, it was quite, quite mild. Then Mr. Castle announced the "ha-a-alf and ha-a-alf" and intimated it, too, wasn't "horr'bly effective." Next came the official Castle interpretation of the Tango Argentine. "Some folks say the tango is suggestive," remarked Mr. Castle; "you can now see *if* it is suggestive—and just *what* it suggests." Finally comes a whirling example of the one step, "the national dance of New York," according to Mr. Castle.

Smart But Mild and a Bit Bored

Then Mr. Castle came back to confide a few more things to the audience. "When you're as kind to us as this," he commented, "we do the maxixe." However, by special request, the old time polka was the brief encore number. For this Mrs. Castle wore a striking gown of alternating white and blue flounces with a Watteau-like hat.

Of course, our comment upon the Castles matters little. Personally we like Maurice and Florence Walton best of all. But it is relieving to know that the Castles have given the varieties their stamp of approval.

And Mr. Castle's "upper-ten" accent. Di! Mi! Perhaps it's all a pose and Vernon is gently kidding his audience. These are the days when the pose pays.

Tom Barry's Delightful Drama

"Twenty Odd Years," Tom Barry's little playlet for Harry Beresford, is a charming and wholesome dramatic gem.

There isn't much of a story, to be sure, and even that isn't new. The son and the niece of two almost lifelong enemies fall in love. The girl of the romance lives with her crusty—but really kindly—old uncle in a little cottage with its garden of flowers stretching to the roadway. Here the scene of the playlet is laid. How the uncle relents in the end and the enemies of twenty years are brought together is told with real sympathy and humor. There is nothing theatrical—nothing conventional in the human little playlet.

Mr. Beresford is admirable as the uncle. It is a characterization commendable in its shading, its touch of pathos and its breath of humor. Frederick Howard and Isabel Mendosa, as the lovers of the little garden romance, are adequate.

Florence Tempest as a Chappie

Florence Tempest—it used to be Florence, if we remember correctly, but given names and the shades of hair are hard to keep accurate account of—was at the Colonial, too.

Miss Tempest is still following the fleet footsteps of Kathleen Clifford as a stage chappie. She hasn't by any means acquired that artiste's smart and deft art of masculine impersonation. Miss Tempest has a slender voice, drawling and unchanging, while her songs have a bluish trend. "I'm On My Way to Cairo," was the first effort to attain the risque, and then came a little lyric about a certain young man's ambition in life:

"Frocks and frills and lingerie,
Looking 'em over—looking 'em over,
You will find me."

There were others and, for a climax, Miss Tempest slipped back to feminine garb to do a tango with an assistant. There's a pianist, too.

Bonita and Her Songs

Bonita proved disappointing at the Victoria. Her first two songs went for absolutely nothing. "Tennessee" was passably done. Then Bonita offered "What Did Romeo Say to Juliet?" a crude sort of rag attempt to inject an indigo note into the late Mr. Shakespeare's tragedy. Finally Bonita came back to sing "Buy a Bale of Cotton."

"Any Night" Has No Place in Vaudeville

"Any Night," Edward Ellis's super-sordid playlet of Tenderloin night life, once presented at the Princess, was given at the Victoria.

"Any Night" isn't for vaudeville. At a theater following an announced policy of Grand Guignol thrills and spicy comedy, it may have had a place. But it shouldn't be placed on a vaudeville bill before an audience made up of all ages and sensibilities. It even got a blush or two out of the Monday matinee patrons at Hammerstein's.

"Any Night" is too sordid—too raw. Considered critically, the acting company is but passable.

Al. Fields and Jack Lewis are of the past. They are still doing their "Misery of a Hansom Cab," in which a trick horse, consisting of two stage hands, is introduced, while the turn is made up of cross-fire repartee between the cabby and his fare.

Really the events of the Victoria bill were the frequent appearances of Laney Haskell in dramatic interpretations of the world series baseball scores. Mr. Haskell's Chesterfieldian touches of comedy would have made even a Philly fan smile.

The Man Who Grows

C. E. Willard, the man who grows while you wait, was Mr. Haskell's latest contribution to the drama. Willard is puzzling. By apparently doing nothing more than inhaling deeply and extending his muscles, he can seemingly increase his height some six or eight inches, while he gives the appearances of elongating his arms ten or more inches.

It gives a rather weird feeling to watch this man who so fearlessly defies suspenders.

FREDERICK JAMES SMITH.

ELSIE JANIS FOR THE PALACE; KITTY GORDON SCORES

Joan Sawyer and Her Roses—Gossip of the Vaudeville World

BY WALTER J. KINGSLEY.

KITTY GORDON'S orchidaceous back was the hit of last week at the Palace. The lovely wife of the gallant Captain Beresford, who is on the firing line with the Allies, proved herself a strong drawing card. Her gowns, her back, her svelte, tigerish abandon in a filmy nightie, all combined to make the spectators agree that Captain Beresford was indeed a hero to quit such charms for the cold comfort of a trench. In fact, no vehicle could be put together better calculated to show off the points of this international beauty. Employes of the Board of Health complained that the Pekinese was unmuzzled when he snuggled up to Kitty in bed, but, outside of that, there was no criticism of the performance which kept the eye so interested that the intelligence forgot to censor. Inspector Dwyer is reported to have said that the delicate neurons of his cortical cells were measurably excited, but Captain Ormsby, of the Longacre Precinct, took him aside and told him that the lady was burning candles in her dressing-room for her soldier boy's return, and the doughty inspector O. K.'d the proceedings. Nifty Kitty in a nifty act!

Have you ever heard of the artist who had an American beauty rose passion for Joan Sawyer? Every day for several months fifty long-stemmed American Beauties were delivered to her wherever she might be. One day no roses came, and the artist was found in a sanitarium recovering from an ether jag. Miss Sawyer scarcely knew the fellow whose adoration took such a rosy route. Miss Sawyer's final week at the Palace was a rousing success. She is dancing divinely.

Elsie Janis will soon be a starliner at the Palace, where she will shine above all other stars of her type. Great preparations are being made for her engagement, which will be one of those which make the Palace the premier music hall of the world.

One night, when the snows bring out the limousines, there will be a "party" of dancers and beauties devoted to reproducing the atmosphere of Decameron. Do not be alarmed, for it will be beautiful and daring, not vulgar or lewd. The setting will be a reproduction of some marble villa, whose cool walls have rung a laughing echo to Decameron and the dances, and the pageantry will portray the lovely dances, the alluring games, the tantalizing costumes of the court of the Medicis. Admission will be by invitation only, and invitations will be more highly prized than anything New York has yet known in its social history. It will be New York's "Garden of Peaches."

There's a great market for dramatic sketches at the present writing, and, for that matter, for any kind of a good sketch.

Jack Norworth has repeated his Hippodrome success in other London music halls, with "Beautiful Eggs" and "Sister Susie's Sewing Shirts for Soldiers."

Adeline Genee will open her vaudeville tour at the Palace week after next. She will carry a company of dancers from Europe.

Blanche Ring scored in "Oh, Papa!" at the Colonial this week. Her vaudeville tour is a triumph. She draws crowded houses and then makes the spectators "keep their minds on the race."

Kitty Gordon claims the record for the greatest amount of white fox ever used in trimming a stage costume and for the most gorgeous bird of paradise plumes ever used in trimming a hat. All the milliners came to see her clothes at the Palace.

Mlle. Genee will do a melange of her dancing successes in Keith vaudeville. It will be her farewell appearance in America.

Bessie Clayton will shortly open with the most ambitious dancing act of her career. It will be heavily featured in the Keith houses.

THE MAGLEYS,
Dancing Successfully in Vaudeville.

"SPIRIT OF HARMONY"

Dagwell Sisters Appearing in Musical Fantasy, Presented by M. S. Bentham

The Dagwell Sisters are heading an elaborate vaudeville production, "The Spirit of Harmony," produced by M. S. Bentham. "The Spirit of Harmony" is described as an allegorical fantasy, and is the work of George Botsford and Jean C. Havez. The cast is as follows: The baritone, Evan Baldwin; the tenors, Frank Leonard and Mr. Raymond; the bass, Lorne McAdam; the dancer, Rockwell Johnson; the Spirit of Harmony, Aurie Dagwell; the Spirit of Terpsichore, Natalie Dagwell. Harry Lazarus speaks the prologue, and George Nichols is the musical director.

The offering opened at Mt. Vernon on Monday and comes to the Fifth Avenue Theater to-morrow.

TABLOID MUSICAL ACT

Bonita to Have a Company of Four in Three Scene Offering—Opens Shortly

Bonita, who made her first vaudeville appearance at the Victoria last week, since her return from England, is to appear in a three-scene musical comedy in the varieties.

Bonita will be assisted by a cast of four. The offering is going into rehearsal this week and will open in three weeks.

NEW VAUDEVILLE TEAM

Dorothy Brenner and Bert Wheeler, formerly of Wheeler and Wilson, have formed a vaudeville team and have been booked for vaudeville by M. S. Bentham.

Miss Brenner and Mr. Wheeler will open at Erie on Monday.

SETTLEMENT IN DAMAGE CASE

Richard J. José's damage suit against the Eastern Orpheum Company came before Justice Lehman and a jury in Supreme Court last week. José alleged that while appearing at the Alhambra Theater in 1906 a weight fell from the flies, causing dangerous injuries. José charged that his hair turned white in a night as a result of the blow and that he was prevented from again appearing in public for a considerable time. The player asked $25,000 damages.

After his testimony the attorneys arranged a settlement, said to be substantial.

JOE WELCH GOES TO LOEW

Joe Welch has been booked over the Loew time for forty weeks at a reported salary of $600 weekly. Welch opened Monday at the Seventh Avenue Theater.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—The Majestic last week had an interesting bill, the headliner being Madame Yoreka in a strong playlet, "Days of War," supported by Jose Ruben, Theodore Doucet, and Eleanor Grayce.

Billy B. Van and the Beaumont Sisters won laughter in "Spooks," while Stuart Barnes, "Blackface" Eddie Ross, Lightner and Jordan, Mary Hight, Comfort and King, the Aerial Costas, and "Colonial Days" were well received.

Grace La Rue scored heavily at the Palace. The Lauder Talking Pictures were omitted, their place being taken by Comfort and King from the Majestic. The well-balanced bill included the Australian McLeans, Willette Whitaker, Brandon Hurst in "The Girl," Lee Barth, the Schwartz Brothers, Tim McMahon and Edith Chappelle and the Bilfords. A. C. WILKIE.

PLUNKETT SKETCH IN REHEARSAL

Percy Plunkett has completed arrangements to produce his sketch, "Dad's Visit," with Phil Taylor in charge of the bookings.

Helen Davis has been engaged for the leading role of Ethelinda Jones, and the playlet is in rehearsal. "If this sketch fails to 'get over,'" remarks Mr. Plunkett, "I will forsake the stage forever and devote the rest of my life towards catching the elusive swordfish."

"FOREST FIRE" FOR PALACE

"The Forest Fire," Langdon McCormick's latest scenic spectacle, will be offered at the Palace in November. Mr. McCormick created the railroad train effect of "The Honeymoon Express."

In "The Forest Fire," it is said, Mr. McCormick will introduce a cast of ten speaking characters, more than a hundred extra players and half a dozen horses.

SUCCEEDS LATE PHIL NASH

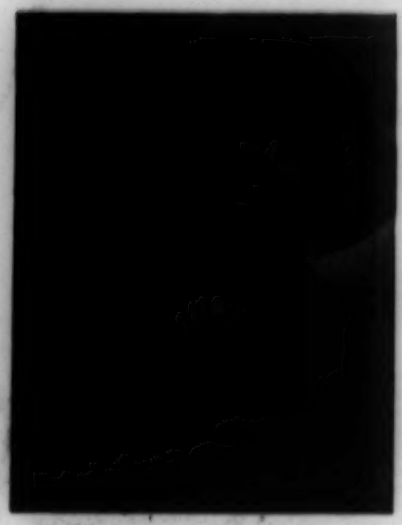
E. M. Robinson has been chosen to succeed the late Philip Nash as general office manager of the United Booking Offices.

Fred H. Brokaw, who was dancing at the Folies Bergere in Paris, arrived last Wednesday on the *Finland*.

COMING HEADLINERS

Week of Oct. 26.—*Palace*, Mae Murray and Jack Jarrott, Louise Dresser and company, Mr. and Mrs. Carter de Haven; *Colonial*, Adeline Genee, Moore and Haager, Howard and McCane; *Victoria*, Paul Swan, Truly Shattuck, S. Miller Kent and company, Lambert and Ball; *Alhambra*, Cross and Josephine, Jack Gardner, Ruth Roye; *Royal*, Stone, Goodrich and King; *Orpheum*, Blanche Ring and company, Harry Beresford and company, the Magleys; *Bushwick*, Belle Baker, Hymack; *Prospect*, Leonard and Russell, Amelia Bingham and company.

Week of Nov. 2.—*Palace*, Bessie Clayton and company, Eddie Foy and Family; *Victoria*, Harriet Burt, Howard and McCane, Dainty Marie; *Colonial*, "The Society Buds," Adelaide and Hughes, Laddie Cliff, Claire Rochester; *Alhambra*, Lew Dockstader, Valerie Bergere and company, "The Bride Shop"; *Royal*, Mr. and Mrs. Carter de Haven; *Orpheum*, Adeline Genee, Sophie Barnard; *Bushwick*, Ruth Roye, Henriette De Serris models; *Prospect*, Harry Beresford and company, Houdini.



White, N. Y.
MISS BESSIE CLAYTON,
Coming to the Palace on Nov. 2 in a New Act.

THE BROOKLYN BILLS

BROOKLYN (*Special*).—A coterie of headliners battled for the coveted honors at Keith's Orpheum Theater, Oct. 12-17. Houdini baffled the Orpheum patrons with his mystifying feats. The versatile Rigoletto Brothers won unusual favor with their varied entertainment. The remainder of the bill included Van and Schenck, Ruth Roye, Cressy and Dayne, Melville and Higgins, Brice and King, and a long list of other acts. Not in many seasons have the patrons of this playhouse been awarded such an abundance of vaudeville classics.
J. LEROY DAVE.

Charming and dainty is Hazel Cox, who made her two-a-day debut in a series of song studies at the Prospect Theater last week. She uses a plush drop and is assisted by Joseph Woodward at the piano. Miss Cox opened in an old-fashioned number that was well rendered. Then followed "The Tug Boat and the Yacht," a pretty little love song that is really different. Next was a sentimental number, "The Dreams of a School Girl." In this offering Miss Cox showed dramatic ability. Miss Cox has personality and a sweet voice. She has come to stay. Marion Murray appeared in the Edgar Allan Woolf sketch, "A Modern Prima Donna." Miss Murray's work was very good. W. Richardi, as her manager, received many laughs. "Beauty Is Only Skin Deep," with Jean Adair, always seems to please. This act can repeat itself many times and never lose favor. Sam Chip and Mary Marble in their new offering, "The Land of Dykes"; Ryan and Tierney, the song composers; Francis Dooley and Corinne Sales; Miss Robbie Gordone in her classic reproductions of famous statues; Gobert Belling and his four-legged comedians, and Frank Whitman, the dancing violinist, helped to make up this most entertaining bill.

At the Bushwick, Blanche Walsh offered her new playlet, while the remainder of the programme included Sam and Kitty Mordon and Adele Ritchie.

The Miles, formerly the Pitt Theater in Pittsburgh opened on Monday under the direction of Charles H. Miles. The opening marked the entrance of Mr. Miles into Eastern vaudeville. The house will pre-

CURRENT BILLS

Palace.—Houdini, Rozsika Dolly and Martin Brown, Fannie Brice, Ela and French, Tom Lewis and company, Willa Holt Wakefield, Hawthorne and Inglis, Ball and West, Fridkowski Troupe.

Victoria.—"Any Night," Dick Rudolph and Hank Gowdy, Willard, the Four Bards, Arthur Dunn and Mae Bronte, Harry Mayo and Harry Tally, Johnson and Dean, Stepp, Goodrich and King, Vincent Bach, Kolb and Harland, Hershlind Charlotte Lealay.

Colonial.—Blanche Ring and company, Eddie Leonard and Mabel Russell, Ed. Vinton and "Buster," Emmet De Voy and company, Hymack, Brooks and Bowen, Collins and Hart, Evelyn Dunmore, Weber and Capitola.

Alhambra. — Elizabeth Brice and Charles King, Nat M. Wills, Will Cressy and Blanche Dayne, George Lyons and Bob Yosco, "The Rise of the World," the Langdons, George Cooper and Chris Smith, Vandinoff and Louis.

Royal.—Julius Steger and company, Belle Baker, Francis Dooley and Corinne Sales, Joe Jackson, Barry Bernford and company, Weston and Leon, Gliding O'Mearas, Gobert Belling.

Orpheum. — Arthur Prince, "The Society Buds," Adele Ritchie, Farber Girls, Ed. Gallagher and Bob Carlin, Emily Darrell and Charley Conway, Correlli and Gillette, Sutton, McIntyre and Sutton, Skaters Bijoove.

Bushwick. — Adelaide and Hughes, "The Bride Shop," Marshall Montgomery, Maxine Brothers and "Bobby," Marie Fitzgibbons, Milton Pollock and company, Frank Whitman, the Lelands.

Prospect.—James and Bonnie Thornton, Willard Simms and company, Alan Brooks and company, "Jasper," James Mullen and Alan Coogan, Three Keatons, Rae Smith, Newhouse, Snyder and company, Six Navigators.

THE CASTLES GET $2,500 FOR SINGLE COLONIAL WEEK

Nance O'Neil for Two-a-Day—Good Business in New York Houses

Last week was a prosperous one in the New York vaudeville theaters. The Palace—which has been doing uniformly good business—enjoyed an unusual week, the bill including Kitty Gordon, Belle Baker, and other "big names."

At the Colonial "S. R. O." was the rule all week, the Castles proving a remarkable attraction to the Central Park West clientele. Incidentally—if a rumor may be believed—the dancers came very near not appearing at the Colonial.

It is said that the Castles were under contract to play the house at a salary of $1,600. At the last moment, Vernon Castle, according to the story, telephoned to the United Booking Offices from Boston that Mrs. Castle did not feel able to play the week. Meanwhile, the dancers had been heavily billed.

Finally—again we quote the rumor—Vernon Castle 'phoned that for a $900 addition to the stipulated salary, Mrs. Castle might consider the possible danger to her health. This brought the total for the week to $2,500. Despite the bad financial conditions, there was no alternative but to make the concession. So the Castles appeared—at $2,500.

Sylvester Schaffer interested Harlem strongly, for business at the Alhambra was excellent all week.

Schaffer's success, it may be noted, is a tribute to good press work.

Nance O'Neil is to appear in the varieties in a new dramatic vehicle. Miss O'Neil's tour will begin at the Royal Theater on Nov. 16, booked by Harry Weber.

Boston had no more enthusiastic fan during the world's series than Claire Rochester, then appearing at Keith's. Miss Rochester was the idol of the Braves, being presented with the baseball Gowdy knocked for a home run and being invited to the banquet given by the Mayor of Boston to Stallings's team. Incidentally a motion picture film of Miss Rochester and the stars of the Braves was shown at Keith's during the week.

The Sharrocks, at the Palace last week, seem to have hit upon something out of the ordinary. With a country fair as a background, they introduce a "thought transference" turn with comedy trimmings.

Another novelty on the Palace bill—a comedy dog turn—was offered by Al. Rayno and his bulldogs. The act gave the bill a vigorous start.

Belle Baker has a new Irving Berlin number at the Royal this week. Scoring her usual hit? Of course.

Wellington Cross is going to make an appeal to amateur song writers. He simply can't find the kind of lyrics he wants. In preparing their act for the Palace, Cross and Josephine played a split week at Mount Vernon and Bayonne, N. J., with Sunday performances at the Wadsworth Theater for good measure.

"We tried out over twenty-five songs," Mr. Cross says. "No two performances were alike."

Incidentally, Mr. Cross remarks the English songs aren't for American vaudeville. During his run at the London Empire, he tried without success to find some effective numbers. "They write good lyrics," he says, "but they haven't the American vaudeville point of view."

So if you've got a good song—dainty or delicately humorous—send it along to Mr. Cross.

Owen McGiveny, the protean actor appearing in a version of "Oliver Twist," has signed with Marcus Loew for forty weeks.

Leander De Cordova opened his vaudeville tour in Harrisburg this week, with Utica to follow.

Robert Edeson is now appearing at Chicago Majestic, going to St. Louis next week.

Walter Leroy, Emily Lytton and company open in a new comedy playlet, "Neighbors," written by Junie McCree, in Cleveland on Monday. M. S. Bentham directs the tour.

Henry Catalano and Jack Denny have split.

Keno and Green have gone over to the Loew time.

Ethel Barrymore opens a brief vaudeville tour at the Chicago Majestic on Monday.

Robert T. Haines has decided to give New York the first view of his new sketch, "Two Thieves," consequently the playlet will not be shown during his present Southern tour.

Louise Dresser will be supported by George W. Howard and Edward Langford when she appears at the Palace on Monday in "A Turn of the Knob," by Mathew White, Jr., and May Tully.

The Sisters Campbell have been routed in the Eastern houses by their representative, Edward S. Keller.

Julius Steger, recently in "A Modern Girl," is making his reappearance in vaudeville this week at the Royal Theater. Mr. Steger is again offering Harry Bonnell's playlet, "The Warning," and his supporting company includes Alberta Gallatin, Grace Reals, and Master Ogden Childs. The sketch marks Miss Gallatin's return to the stage after an absence of several seasons.

Willa Holt Wakefield has not only announced her intention of wearing nothing but cotton costumes, but she has inaugurated an energetic campaign among her sister artists to secure similar pledges. Miss Wakefield was born in Georgia, and, as she expresses it, "grew up with a bale of cotton."

Pauline is at the Hudson Theater, Union Hill, this week in a new act. Pauline is booked by Alf. T. Wilton.

Milt Collins has been routed over the Orpheum time. Collins will open at Memphis on Nov. 8 and his tour will extend to June.

Rozsika Dolly comments interestingly upon modern American life, at least so Walter J. Kingsley tells us. "For Americans the hero," she says, "is not the artist, the man of letters, the dilettante, the lover. He is the traveler, the primitive young man who conquers a patient fiancée, the resolute man who surmounts difficulties like those which the fathers of the spectators and the spectators themselves have surmounted—to conquer the New World; to establish themselves in it; to exist here; to found a family. The American stage is typified by Miss Maude Adams, who possesses a popularity equal in America to that of Madame Sarah Bernhardt in Europe. Miss Adams is not, like the admirable tragedienne, a great heroine. She is not the interpreter of epic or poetic sentiments. She has not the most passionate voice, the most brilliant face. She is a little person of a sensible and discreet aspect, the ideal type of a rather timid, rather unhappy young girl. Her favorite parts are those of children, like 'Peter Pan.' She suggests innocence, tenderness, the need of devotion, gentle gayety, extreme purity. This is the American heroine; this is the passion of the public, its idol. When you ask her ardent admirers to explain her art, they will talk to you of her charm, her personality, of her moving voice, of her wistful face. All this is quite different from the European idea, which demands sophistication, thoroughness, extreme technique, the finesse of art and emotion."

Hilda Glibert has returned to America after a tour of the world made as the result of a bet with Jack London.

Miss Gilbert has played in the music hall in every part of the globe. In February, 1911, she started her world tour, first appearing in London. She toured South Africa, Australia, and India, and subsequently appeared in China and Japan. Miss Gilbert landed at San Francisco a few days ago, and will shortly return to New York.

Natalie Alt, last seen in the leading role of "Adele," is to enter vaudeville, according to reports.

Miss Cecilia Wright has received a special invitation to visit Minneapolis from Mayor W. G. Nye, of that city.

Despite reports, Rooney and Bent are not going over to Marcus Loew.

"The Last Tango," with Fletcher Norton, Audrey Maple, and Florence Weber, makes its New York bow at the Royal on Nov. 2. The act opened successfully in Atlantic City last week.

George Whiting and Sadie Burt come to the Colonial on Monday in their delightful little two-act.

Kitty Gordon will be seen in all the New York houses in "Alma's Return" next month.

Florens Kolb and Adelaide Harland opened at the Victoria on Monday in a new act.

M. C. Berg, of Berg Brothers, is managing Zerah II., a sixteen-year-old boy "calculating wonder." Zerah II. sails from England Nov. 7 and opens immediately. The Berg Brothers are sailing at the same time.

Poor old England! The war song has the kingdom in its grip. Think of a dozen or so "melodies" like "They're on Their Way to Mexico," with no chance of mediation. Just now the 'alls are listening to lyrics, "Boys in Khaki, Boys in Blue," "Boys of the Ocean Blue," "We've Got a Mailed Fist, Too," and kindred war songs. Why not send over the song pluggers?

"Marriage a la Mode," which M. S. Bentham will shortly import for American vaudeville, is still running at the London Palace. The skit tells the story of an ultra-modern husband and wife who have no use for anything so old-fashioned as marital affection. They spend their weekends apart, guarded by a comic butler with a "fidelity indicator," a phial of liquid which goes blood-red when deception is in the air. There is, of course, a passionate lover on the horison who upsets the general calm of the "indicator."

CHEZ MAURICE OPENS

Chez Maurice, at Fiftieth Street and Broadway, opened its doors as the dancing home of Maurice and Florence Walton on last Friday evening.

MADISON'S LATEST SKETCH

James Madison is writing a comedy sketch, "The Haunted House," for the Pat Casey producing department.

Friedman, Chicago.
MISS GERTRUDE COGHLAN,
Appearing in the Varieties in William C. De Mille's Playlet, "Food."

MISS CLAIRE ROCHESTER, HANK GOWDY, AND BILL JAMES.

Miss Rochester became the idol of the Braves during the world's series games in Boston. None but the Braves deserve the fair, it seems. Gowdy, by the way, is making his vaudeville debut at the Victoria this week.

IN THE VAUDEVILLE SPOTLIGHT

Madame Yorska seems to have been very well received in Chicago. "She appears in a one-act play, called 'Days of War,'" says Charles Collins in the Chicago *Post*, "which is the first echo of the European strife, aside from martial ballads, to reach the local stage, and proves that the enthusiasm and protecting friendliness of the 'divine' one have not been misplaced. She has personal charm and distinction of manner; and she communicates the moods of her vehicle, which are intense, without overemphasizing the emotion. 'Days of War' is concerned with the spy-mania which marked the first days of the Continental catastrophe. The scene is a seaside resort in an unnamed country that can only be France. Madame Yorska plays the role of a naughty girl of the Casino, who is helping the secret police to capture a spy; and Jose Rubens, her associate, is a debonair nobleman who is gathering information in the camps of the enemy. Of course, the girl and the spy are in love; but that makes no difference. Madame Yorska gives the signal, anyway, and the waiter who had been serving the supper party in the quiet little room for two, enters to place the attractive count under arrest. Thus even love bows before the European mania for patriotism. It is a neat little play and its interpretation is excellent."

Gertrude Hoffman has introduced an imitation of Ray Conlin into her revue, in connection with imitations of Harry Lauder, George M. Cohan, Gaby Deslys, and Eddie Foy. Conlin is a ventriloquist.

Houdini will face a difficult task on Thursday night at the Palace Theater, where he is playing this week. The management of the Palace, wishing to test Houdini in an absolutely novel manner, arranged with the attendants in the psycopathic ward of Bellevue Hospital to come to the stage on Thursday evening prepared to handle Houdini as a murderous lunatic. He will be seized, put in a strait-jacket of the closest fit, strapped on a cot, and then wound up with a half dozen sheets which will be soaked in cold water to make them shrink tightly. All this will be done in full view of the audience, and Houdini will then be left to his own devices to escape with the spotlights full upon him.

Manager William Wood, of the Colonial, is issuing neat little postcard advertisements of that attractive vaudeville house. Ethel Barrymore will be an early Colonial headliner.

George Damerel is to play the Interstate time in his new musical playlet, "Ordered Home."

Genaro and Bailey have a new act by James Madison. They opened in Baltimore on Monday.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABOU, Hamad, Troupe: Garrick, Wilmington, Del.; Maryland, Baltimore, 26-31.

"ACT Beautiful": Orph., Los Angeles; Spreckles, San Diego, 26-31.

ADAIR and Adair: Yosemite, Stockton, 21, 22; Orph., San Jose, 23, 24; Orph., Oakland, 25-31.

ADELAIDE and Hughes: Bushwick, B'klyn; Keith's, Wash., 26-31; Colonial, N.Y.C., Nov. 2-8.

ADLER and Arline: Temple, Hamilton; Prospect, B'klyn, 26-31; Keith's, Wash., Nov. 2-8.

AHEARN, Chas., Troupe: Yosemite, Stockton, 21, 22; Orph., San Jose, 23, 24; Orph., Los Angeles, 26-31.

ALEXANDER and Scott: Orph., Los Angeles, 18-31.

ALEXANDER Brothers: Orph., Minneapolis; Orph., Des Moines, 26-31.

ALLEN, Minnie: Orph., Winnipeg.

ALTHOFF Sisters: Maj., Chgo.; Columbia, St. Louis, 26-31.

AMERAGUERIE, Four: Forsythe, Atlanta, Nov. 2-8.

AMERICAN Dancers, Six: Orph., Los Angeles, 18-31.

"ANY Night": Victoria, N.Y.C.

ARCO Brothers: Colonial, Erie.

ARDATH, Fred J., Co.: Hipp., Cleveland; Orph., Birmingham, 26-31; Forsythe, Atlanta, Nov. 2-8.

ARDELL, Franklin, Co.: Keith's, Wash.; Bushwick, B'klyn, 26-31; Royal, N.Y.C., Nov. 2-8.

ARNAUT Brothers: Hipp., Cleveland; Grand, Syracuse, 26-31; Colonial, N.Y.C., Nov. 2-8.

ASAHI Troupe: Orph., Regina, 19-21; Sherman Grand, Calgary, 22-24.

ASHLEY and Canfield: Orph., Oakland; Orph., Sacramento, 26, 27; Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31.

ASORIA, Mlle., Co.: Orph., Omaha; Orph., Des Moines, 26-31.

AURIEMAS: Victoria, N.Y.C., 26-31.

"AURORA of Light": Poli's, New Haven, 26-28; Poli's, Springfield, 29-31; Poli's, Scranton, Nov. 2-8.

AUSTRALIAN Woodchoppers: Orph., New Orleans; Orph., Birmingham, 26-31; Forsythe, Atlanta, Nov. 2-8.

AVON Comedy Four: Orph., Minneapolis; Palace, Chgo., 26-31.

BAKER, Belle: Royal, N.Y.C.; Bushwick, B'klyn, 26-31; Keith's, Prov., Nov. 2-8.

BAKER, Ward: Keith's, Columbus.

BALL and West: Palace, N.Y.

BALL, Ray E.: Alhambra, N.Y.C., 26-31.

BALL, Ray E.: Temple, Rochester; Columbia, St. Louis, 26-31.

BARDS, Four: Victoria, N.Y.C.

BARNARD and Anger: Orph., Harrisburg, 26-31; Orph., B'klyn, Nov. 2-8.

BARNES, Stuart: Maryland, Balto., 26-31.

BARRAT, Arthur, Co.: Victoria, N.Y.C.

BARRY and Wolford: Orph., Duluth; Orph., Winnipeg, 26-31.

BARRY, Lydia: Grand, Syracuse.

BARRY, Mr. and Mrs. J.: Palace, Chgo.; Maj., Milwaukee, 26-31.

BARRYMORE, Ethel: Maj., Chgo., 26-31.

BARTH, Lee: Columbia, St. Louis; Orph., Memphis, 26-31.

BARTO and Lovera: Colonial, Erie, 26-31.

BARTON, Sam: Keith's, Cinti., 26-31; Keith's, Louisville, Nov. 2-8.

BAYES, Nora: Maryland, Balto., Nov. 2-8.

"BEAUTIES, The": Orph., Los Angeles; Spreckles, San Diego, 26-31.

BELFORDS: Keith's, Indianapolis, Nov. 2-8.

BELL Family: Orph., Memphis; Orph., New Orleans, 26-31.

BELLECLAIRE Brothers: Temple, Detroit; Temple, Rochester, 26-31.

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AND PLAYERS

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Headlining in Vaudeville

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CECIL LEAN Assisted by CLEO MAYFIELD

Direction M. S. BENTHAM

ALLAN DINEHART

Assisted by MARY LOUISE DYER

In "THE MEANEST MAN IN THE WORLD," by Everett S. Rushay

Direction MAX HART

JIM DIAMOND AND SIBYL BRENNAN

"NIFTY NONSENSE"

Direction M. S. BENTHAM

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THE MAGLEYS

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In an Original Dance Review

FRANK KEENAN

En Route Address Frank Evans, Inc., Palace Theatre Building

BELLING, Gobert, Co.: Royal, N.Y.C.
BENDIX Players: Orph., 'Frisco, 26-31.
BENTON, Fremont, Co.: Orph., St. Paul; Orph., Duluth, 26-31.
BERESFORD, Harry, Co.: Royal, N.Y.C.; Orph., B'klyn, 26-31; Prospect, B'klyn, Nov. 2-8.
BERGEN, Alfred: Orph., Duluth; Orph., Winnipeg, 26-31.
BERGERE, Valerie, Co.: Maryland, Balto.; Alhambra, N.Y.C., 26-Nov. 8.
BERKS, Steffy: Maryland, Balto., Nov. 2-8.
BERRA, Mabel: Palace, Chgo., 26-31.
BERTHOCH: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24.
BICKEL and Watson: Keith's, Prov., 26-31.
BILFORDS, The: Columbia, St. Louis.
BINGHAM, Amelia, Co.: Keith's, Boston; Prospect, B'klyn, 26-31.
BINNS and Bert: Orph., Salt Lake City; Orph., Denver, 26-31.
BISON City Four: Colonial, Erie, 26-31; Shubert's, Utica, Nov. 2-8.
BOGANNY Troupe: Shea's, Buffalo; Orph., Montreal, 26-31.
BOLAND and Hole: Spreckles, San Diego; Orph., Salt Lake City, 26-31.
BOND and Cassen: Keith's, Boston, 26-31.
BOND, Mrs. F.: Maryland, Balto.
BOOTHBY and Everdeen: Keith's, Prov., 26-31.
BOUTIN and Parker: Poli's, Scranton.
BOYLE and Brazil: Keith's, Indianapolis, 26-31.
BRACKS, Seven: Keith's, Prov., Nov. 2-8.
BREENE, Harry: Maj., Milwaukee; Hipp., Cleveland, 26-31; Columbia, Grand Rapids, Nov. 2-8.
BRICE, Elizabeth, and Charles King: Alhambra, N.Y.C.
BRICE, Fannie: Palace, N.Y.C.
"BRIDE Shop": Bushwick, B'klyn; Maryland, Balto., 26-31; Alhambra, N.Y.C., Nov. 2-8.
BRONSON and Baldwin: Keith's, Phila.; Orph., Montreal, 26-31; Dominion, Ottawa, Nov. 2-8.
BROOKS, Allen, Co.: Keith's, Wash., 26-31; Orph., B'klyn, Nov. 2-8.
BROOKS and Bowen: Colonial, N.Y.C.; Orph., B'klyn, 26-31; Royal, N.Y.C., Nov. 2-8.
BROWN Brothers, Six: Maryland, Balto., 26-31.
BROWN and Newman: Victoria, N.Y.C., Nov. 2-8.
BROWN and Rochelle: Orph., Duluth, 26-31.
BROWN, George N., Co.: Keith's, Toledo, 26-31; Keith's, Columbus, Nov. 2-8.
BRUCE, Duffet, Co.: Poli's, Scranton, Pa., 26-31.
BRUCH, Fritz and Lucy: Lyric, Richmond; Colonial, Norfolk, 22-24; Royal, N.Y.C., 26-31; Keith's, Phila., Nov. 2-8.
BRUNELLE Sisters: Colonial, Norfolk, 26-31; Royal, N.Y.C., Nov. 2-8.
BUDS, Aerial: Keith's, Phila., 26-31.
BURKE and McDonald: Temple, Hamilton.
BURKE, John and Mae: Palace, Chgo.; Columbia, St. Louis, 26-31.
BURKHART and White: Spreckles, San Diego; Orph., Salt Lake City, 26-31.
BURKS and Lorraine: Prospect, B'klyn, 26-31.
BURNHAM and Erwin: Orph., 'Frisco, 26-31.
BURNS and Fulton: Orph., St. Paul; Orph., Minneapolis, 26-31.
BURT, Harriett: Victoria, N.Y.C., Nov. 2-8.
CAMERON Sisters: Orph., Memphis; Orph., New Orleans, 26-31; Orph., Birmingham, Nov. 2-8.
CAMPBELL Misses: Bijou, Savannah, 26-28; Victoria, Charleston, 29-31; Lyric, Richmond, Nov. 2-4; Colonial, Norfolk, 5-7.
CANTOR and Lee: Maryland, Balto.
CANTWELL and Walker: Orph., Omaha; Orph., Sioux City, 26-31.
CARBREY Brothers: Keith's, Wash.; Alhambra, N.Y.C., 26-31.
CARDO and Noll: Keith's, Cinti., 26-31.
CARILLO, Leo: Temple, Rochester; Grand, Syracuse, 26-31; Prospect, B'klyn, Nov. 2-8.
CARLOS Brothers: Spreckles, San Diego; Orph., Salt Lake City, 26-31.
CARLTONS, Two: Keith's, Indianapolis.
CARRERA, Lisae, Co.: Orph., Minneapolis; Orph., Duluth, 26-31.
CARTMELL and Harris: Orph., Regina, 19-21; Sherman Grand, Calgary, 22-24.
CARUS, Emma and Randall: Temple, Rochester; Keith's, Cinti., Nov. 2-8.
CASTILLIANS, Three: Keith's, Toledo.
CATALANO and Denny: Poli's, Scranton.
CAUPOLICAN, Chief: Orph., 'Frisco; Orph., Oakland, 26-31.
CHADWICK Trio: Orph., New Orleans.
CHANDLER, Anna: Orph., Memphis; Orph., New Orleans, 26-31.
CHAPS, Four Melodious: Maryland, Balto.
CHEERBERT'S Manchurians: Grand, Pittsburgh; Keith's, Cinti., 26-31; Hipp., Cleveland, Nov. 2-8.
CHIP and Marble: Shea's, Buffalo, Nov. 2-8.
CHINKO: Orph., Des Moines; Orph., Omaha, 26-31.
CHRETIENNE and Louisette: Maj., Chgo.; Temple, Detroit, 26-31; Temple, Rochester, Nov. 2-8.
CHUNG Hwa Four: Victoria, N.Y.C.
CLARK and McCullough: Keith's, Cinti.
CLARK and Verdi: Orph., Minneapolis; Orph., St. Paul, 26-31.
CLAUDIUS and Scarlet: Victoria, N.Y.C., Nov. 2-8.
CLIFF, Laddie: Orph., New Orleans; Colonial, N.Y.C., Nov. 2-8.
COAKLEY, Harvey and Dunlevy: Royal, N.Y.C.
COGHLAN, Gertrude, Co.: Orph., Seattle.
COLE and Denahy: Spreckles, San Diego; Orph., Salt Lake City, 26-31.
COLLINS and Hart: Colonial, N.Y.C.; Orph., B'klyn, 26-31.
COLLINS, Lottie: Colonial, Norfolk, Nov. 2-4; Lyric, Richmond, 5-7.
"COLONIAL Days": Grand, Pittsburgh; Keith's, Cinti., 26-31; Keith's, Indianapolis, Nov. 2-8.
COMFORT and King: Temple, Detroit; Temple, Rochester, 26-31; Orph., Montreal, Can., Nov. 2-8.
CONLIN and Steele: Hipp., Cleveland; Grand, Syracuse, 26-31; Grand, Pittsburgh, Nov. 2-8.
CONLIN, Ray: Maj., Chgo.
CONNELLY and Weinrich: Forsythe, Atlanta; Bijou, Savannah, 26-28; Victoria, Charleston, 29-31.
CONNELLY, Jane, Co.: Temple, Detroit; Temple, Rochester, 26-31.
CONROY and Modeis: Keith's, Cinti.
COOK, Joe: Shea's, Toronto.
COOPER and Smith: Alhambra, N.Y.C.
COOPER, Harry: Maj., Chgo.
COOPER, Joe and Law: Orph., Oakland; Orph., Sacramento, 26, 27; Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31.
CORBETT, Sheppard and Donovan: Orph., Regina, 19-21; Sherman Grand, Calgary, 22-24.
CORELLI and Gillette: Orph., B'klyn; Alhambra, N.Y.C., 26-31; Grand, Syracuse, Nov. 2-8.
CORNELLI, Regina, Co.: Maryland, Balto.; Prospect, B'klyn, 26-31.
CORRADINI'S Animals: Keith's, Indianapolis; Hipp., Cleveland, 26-31; Temple, Detroit, Nov. 2-8.
COSTA Troupe: Columbia, St. Louis.
"COUNT and the Maid": Garrick, Wilmington, Del., 26-31.
COURTNEY Sisters: Alhambra, N.Y.C., 26-31.
COWBOY Minstrels: Shea's, Buffalo; Shea's, Toronto, 26-31; Temple, Detroit, Nov. 2-8.
CRANE, Mr. and Mrs. Douglas: Maj., Chgo.; Maj., Milwaukee, 26-31.
CRAWFORD, Clifton: Palace, Chgo.
CREIGHTON, R., Co.: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Shea's, Buffalo, 26-31; Shea's, Toronto, Nov. 2-8.
CRESSY and Dayne: Alhambra, N.Y.C.; Keith's, Phila., 26-31; Palace, N.Y.C., Nov. 2-8.
CRONIN, Morris: Orph., 'Frisco; Orph., Oakland, 26-31.
CRORMAN, Henrietta, Co.: Columbia, St. Louis; Keith's, Wash., Nov. 2-8.
CROUCH and Welch: Maryland, Balto.
CROWELL, Byrd Frost: Orph., Denver; Orph., Lincoln, 26-31.
CULLEN, James: Keith's, Louisville; Keith's, Phila., 26-31.
CURTIS, Julia: Columbia, Grand Rapids; Temple, Detroit, 26-31; Temple, Rochester, Nov. 2-8.
CURTON Sisters: Orph., Jacksonville; Forsythe, Atlanta, 26-31; Orph., Birmingham, Nov. 2-8.
DAINTY English Trio: Columbia, Grand Rapids.
DALY, Arnold: Spreckles, San Diego, 19-24; Orph., Salt Lake City, 26-31.
DANUBES, Marvelous: Maj., Chgo., 26-31.
DARRELL, Emily, and Charley Conway: Orph., B'klyn; Alhambra, N.Y.C., 26-31.
DAVIS, Josephine: Shea's, Buffalo, Nov. 2-8.
DE COE, Harry: Orph., Oakland; Orph., Sacramento, 26, 27; Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31.
DEHANS, Hart: Colonial, Erie.
DE HAVEN and Nice: Orph., St. Paul; Orph., Omaha, 26-31.
DE HAVEN, Mr. and Mrs.: Alhambra, N.Y.C.; Royal, N.Y.C., Nov. 2-8.
DE LA ROSE: Columbia, St. Louis; Columbia, Grand Rapids, Nov. 2-8.
DE MAR, Grace: Shea's, Toronto.
DEMAREST and Chalot: Colonial, Erie, Nov. 2-8.
DEMAREST, Carl: Victoria, N.Y.C., Nov. 2-8.
DE MICHELLE Brothers: Shea's, Toronto; Orph., Montreal, Nov. 2-8.
DERKINS'S Dogs: Colonial, Richmond, 19-21; Lyric, Richmond, 22-24.
DE SERRIS, Henrietta, Models: Keith's, Boston, 26-31; Bushwick, B'klyn, Nov. 2-8.
DE VINE and Williams: Grand, Pittsburgh.
DE VOY, Emmet: Colonial, N.Y.C.
DIAMOND and Virginia: Forsythe, Atlanta.
DICKINSON, Rube: Orph., 'Frisco; Orph., Oakland, 26-31.
DINEHART, Allen, Co.: Grand, Pittsburgh; Temple, Detroit, 26-31; Temple, Rochester, Nov. 2-8.
DIVINOFF, Ida: Orph., Yosemite, Stockton, 21, 22; Orph., San Jose, 23, 24; Orph., 'Frisco, 26-31.
DOCKSTADER, Lew: Shubert's, Utica, N.Y., 26-31; Alhambra, N.Y.C., Nov. 2-8.
DOLLY, Rosalka, and Martin Brown: Palace, N.Y.C.
DOOLEY and Rugel: Orph., Harrisburg, Pa.; Shubert's, Utica, N.Y., 26-31; Keith's, Boston, Nov. 2-8.
DOOLEY and Sayles: Royal, N.Y.C.; Keith's, Wash., Nov. 2-8.
DORIA, Miss: Keith's, Prov.
DORR, Marie: Poli's, Springfield, 19-21; Poli's, New Haven, 22-24; Poli's, Scranton, 26-31; Maryland, Balto., Nov. 2-8.
DUFFY and Lorenzo: Orph., Des Moines; Orph., Minneapolis, 26-31.
DUNEDIN Duo: Shea's, Toronto, 26-31; Dominion, Ottawa, Can., Nov. 2-8.
DUNFEE, Josephine: Orph., Lincoln; Orph., Kansas City, 26-31.
DUNMORE, Evelyn: Colonial, N.Y.C.; Keith's, Wash., 26-31; Prospect, B'klyn, Nov. 2-8.
DUNN and Bronte: Victoria, N.Y.C.
DURKIN, Kathryn: Spreckles, San Diego, 26-31.
DYER, Hubert, Co.: Orph., Winnipeg.
EDESON, Robert, Co.: Maj., Chgo.; Columbia, St. Louis, 26-31.
"EDGE of the World": Alhambra, N.Y.C.; Royal, N.Y.C., 26-31.
EDWARDS'S, Gus, New Song Revue: Keith's, Louisville; Hipp., Cleveland, 26-31; Keith's, Columbus, Nov. 2-8.
ELJNORE and Williams: Orph., Kansas City; Orph., Omaha, 26-31.
ELLIS and Ellis: Temple, Detroit; Temple, Rochester, 26-31.
"ELOPING": Keith's, Indianapolis; Keith's, Columbus, 26-31; Keith's, Louisville, Nov. 2-8.
EL RAY Sisters: Orph., Duluth; Orph., Winnipeg, 26-31.
EMPIRE Comedy Four: Grand, Pittsburgh, 26-31; Shea's, Buffalo, Nov. 2-8.
ERNIE and Ernie: Orph., St. Paul; Maj., Chgo., 26-31.
ERROLL, Bert: Keith's, Indianapolis, Nov. 2-8.
ESTELLE Sisters: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24.
EUGENE Trio: Orph., Regina, 19-21; Sherman Grand, Calgary, 22-24.
EVEREST'S Hippodrome: Orph., Omaha; Orph., Minneapolis, 26-31.
FARBER Girls: Orph., B'klyn; Bushwick, B'klyn, 26-31; Victoria, N.Y.C., Nov. 2-8.
FARRELL, Edward, and Co.: Keith's, Boston.
FELIX, George, and Barry Girls: Penn, Phila.; Shea's, Buffalo, 26-31; Shea's, Toronto, Nov. 2-8.
FENTON, Marie: Orph., Seattle.
FERN, Bigelow and Meehan: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Orph., Jacksonville, 26-31; Orph., Birmingham, Nov. 2-8.
FIELDS and Lewis: Orph., Montreal, 26-31.
FINN and Finn: Orph., Salt Lake City; Orph., Denver, 26-31.
FISHER and Green: Orph., Memphis, 26-31.
FITZGIBBON, Bert: Keith's, Toledo; Temple, Detroit, 26-31; Temple, Rochester, Nov. 2-8.
FITZGIBBON, Marie: Bushwick, B'klyn; Keith's, Prov., 26-31; Shubert's, Utica, N.Y., Nov. 2-8.
"FIXING the Furnace": Keith's, Columbus; Keith's, Louisville, 26-31.
FLANAGAN and Edwards: Temple, Rochester; Columbia, Grand Rapids, 26-31; Keith's, Toledo, Nov. 2-8.
FOGARTY, Frank: Shea's, Toronto, 26-31.
FORD and Truly: Keith's, Prov., 26-31.
FORD, Bertie: Orph., St. Paul; Orph., Duluth, 26-31.
FORD, Max and Mabel: Shea's, Buffalo; Shea's, Toronto, 26-31.
FOX and Dolly: Shea's, Toronto, Co.
FOY, Eddie, Co.: Keith's, Boston, Nov. 2-7.

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AL RAYNO'S BULL DOGS
Bully Comedians Foot Ball Frolics
DIRECTION M. S. BENTHAM

FRANCES and Rose: Keith's, Prov., 26-31.
FRANKLIN and Grace: Temple, Detroit; Temple, Rochester, 26-31.
FRANQUITA, Mlle.: Temple, Rochester.
FRENCH and Ela: Palace, N. Y.C.
FRESCOTTS, The: Columbia, Grand Rapids, 26-31.
FRIDKOWSKI Troupe: Palace, N.Y.C.
FRIGANZA, Trixie: Orph., Des Moines; Palace, Chgo., 26-31.
FROZINI: Keith's, Prov.
GALLAGHER and Carlin: Orph., B'klyn.
GALLOWAY, Louise, Co.: Grand, Syracuse, Nov. 2-3.
GARDINER Trio: Orph., Kansas City; Orph., Memphis, 26-31.
GARDNER, Jack: Keith's, Boston; Alhambra, N.Y.C., 26-31.
GASCOIGNE, Cleo: Orph., Sacramento, 26, 27; Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31.
GAUDSMITHS, The: Keith's, Phila.; Shea's, Buffalo, 26-31; Shea's, Toronto, Nov. 2-8.
GEIGER, John: Orph., Sioux City; Orph., Des Moines, 26-31.
GENEE, Adeline, Co.: Keith's, Phila.; Colonial, N.Y.C., 26-31; Orph., B'klyn, Nov. 2-8.
GEORGE, Edwin: Lyric, Richmond, 26-28; Colonial, Norfolk, 29-31; Orph., Birmingham, Nov. 2-8.
GERE and Delaney: Poli's, Springfield, 19-21; Poli's, New Haven, 22-24; Dominion, Ottawa, Can., 26-31; Temple, Hamilton, Nov. 2-8.
GILETTE, Lucy: Orph., Harrisburg; Alhambra, N.Y.C., 26-31; Bushwick, B'klyn, Nov. 2-8.
GILLINGWATER, Claude: Orph., Oakland; Orph., Sacramento, 26, 27; Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31.
GIRARD and West: Temple, Detroit, 26-31.
"GIRL from Milwaukee": Keith's, Boston, 26-31; Grand, Syracuse, Nov. 2-3.
"GIRL in the Moon": Shubert's, Utica, N.Y., 26-31.
GLEASON and Houlihan: Shubert's, Utica; Bushwick, B'klyn, 26-31; Royal, N.Y.C., Nov. 2-8.
GOLDEN, Claude: Orph., Oakland; Orph., Frisco, 26-31.
GOLDEN Troupe: Shea's, Toronto.
GONSALES, Julia: Temple, Hamilton; Shea's, Buffalo, 26-31; Shea's, Toronto, Nov. 2-8.
GOODRICH and King: Victoria, N.Y.C.
GORDONS, Robbie: Keith's, Phila., 26-31.
GORMLEY and Caffery: Orph., Minneapolis; Orph., Sioux City, 26-31.
GOULD and Ashlyn: Orph., Birmingham; Forsythe, Atlanta, 26-31.
GOULDINGS, The: Orph., St. Paul, 26-31.
GRANT and Hoag: Orph., Denver; Orph., Lincoln, 26-31.
GRANVILLE, Taylor, Co.: Hudson, Union Hill, 26-31.
GRAPEWIN, Chas. and Co.: Keith's, Cinti.; Keith's, Indianapolis, 26-31.
GRAZERS, The: Spreckles, San Diego; Orph., Salt Lake City, 26-31.
"GREEN Beetle, The": Maj., Milwaukee.
GRIFF and Dietrich: Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31.
GROVER and Richards: Orph., Duluth, 26-31.
HARRIS, Eleanor, Co.: Orph., Sioux City; Orph., Omaha, 26-31.
HALL, Billy Swede: Orph., Seattle, 26-31.
HALPERIN, Nan: Prospect, B'klyn, 26-31.
HAMILTON and Barnes: Poli's, Scranton.
HART, Marie and Billy: Orph., Kansas City; Orph., Sioux City, 26-31.
HARTMAN and Verady: Keith's, Columbus.
HAVEMAN'S Animals: Victoria, N.Y.C., Sept. 13—indef.
HAVILAND and Thornton: Shea's, Toronto.
HAWKINS, Law: Palace, Chgo.
HAWTHORNE and Inglis: Palace, N.Y.C.; Alhambra, N.Y.C., 26-31; Poli's, Hartford, Nov. 2-8.
HAWTHORNE, Hilda: Dominion, Ottawa, Can., 26-31; Orph., Montreal, Nov. 2-8.
HAYES, Ed., Co.: Orph., Sioux City; Orph., St. Paul, 26-31.
HAYWARD-Stafford Co.: Orph., Lincoln; Orph., Sioux City, 26-31; Orph., Des Moines, Nov. 1-7.
HEATH and Millership: Columbia, Grand Rapids; Keith's, Toledo, 26-31; Temple, Detroit, Nov. 2-8.
HENDLER, Hirschel: Colonial, Erie.
HENNINGS, J. and W.: Keith's, Toledo; Keith's, Columbus, 26-31; Keith's, Cinti., Nov. 2-8.
HENRYS, Flying: Dominion, Ottawa; Temple, Hamilton, 26-31; Poli's, Scranton, Nov. 2-8.
HERBERT, Hugh, Co.: Keith's, Prov., 26-31.
HERSKIND: Victoria, N.Y.C.
HESS Sisters: Orph., Kansas City; Maj., Chgo., 26-31.
HICKEY Brothers, Three: Orph., Denver; Orph., Lincoln, 26-31.
HIGGINS, John: Orph., Lincoln; Orph., Des Moines, 26-31.
HINES and Fox: Orph., Denver; Orph., Lincoln, 26-31.
HOEY and Lee: Keith's, Indianapolis; Keith's, Cinti., 26-31; Keith's, Louisville, Nov. 2-8.
HOFFMAN, Gertrude: Orph., Seattle, 26-31.
HOLMAN, Harry, Co.: Avenue, St. Louis, 19-21; Lyric, Danville, 22-24; Empress, Decatur, Ill., 25-26; Orph., Champaign, Ill., 29-31; Temple, Ft. Wayne, Ind., Nov. 1-4; Family, Lafayette, 5-7.
HOLMES, Buchanan: Keith's, Wash.
HOLMES'S, Burton, Pictures: Keith's, Columbus, Nov. 2-8.
HOLT, Alfred: Maryland, Balto., Keith's, Prov., Nov. 2-8.
HONEY Girls: Poli's, Scranton, Nov. 2-8.
HOPKIN and Axtell Trio: Keith's, Indianapolis, 26-31.
HOPKINS Sisters: Keith's, Indianapolis; Keith's, Louisville, 26-31; Keith's, Cinti., Nov. 2-8.
HORRLICK Family: Keith's, Columbus; Keith's, Indianapolis, 26-31; Keith's, Louisville, Nov. 2-8.
HOUDINI, Harry: Palace, N.Y.C.; Prospect, B'klyn, Nov. 2-8.
HOWARD and McCrane: Colonial, N.Y.C., 26-31; Victoria, N.Y.C., Nov. 2-8.
HOWARD and Simon: Shea's, Buffalo, 26-31; Shea's, Toronto, Nov. 2-8.
HOWARD, Charles, Co.: Orph., Winnipeg.
HOWARD, Great: Orph., Birmingham; Forsythe, Atlanta, 26-31; Bijou, Savannah, Nov. 3-4; Victoria, Charleston, 5-8.
HUNTING and Frances: Orph., Seattle, 26-31.
HUSSARS, Nine White: Palace, Chgo.
HYMACK: Colonial, N.Y.C.; Bushwick, B'klyn, 26-31; Shea's, Buffalo, Nov. 2-8.
IMHOFF, Conn and Corenne: Orph., Duluth; Orph., Winnipeg, 26-31.
IMPERIAL Japs: Poli's, Springfield, 19-21; Poli's, New Haven, 22-24.
ISHMED: Orph., Los Angeles; Sprockles, San Diego, 26-31.
JACK and Foris: Orph., Winnipeg.
JACKSON, Joe: Royal, N.Y.C.; Alhambra, N.Y.C., 26-31; Orph., B'klyn, Nov. 2-8.
JARROW: Columbia, Grand Rapids; Keith's, Toledo, 26-31; Hipp., Cleveland, Nov. 2-8.
JARVIS and Harrison: Hipp., Cleveland; Colonial, Erie, Pa., 26-31.
"JASPER": Prospect, B'klyn.
JEFFERSON, Joseph: Orph., Frisco, 26-31.
JOHNSON and Dean: Victoria, N.Y.C.; Poli's, Scranton, Pa., 26-31.
JOHNSON and King Stepp: Victoria, N.Y.C.
JOHNSON and Wells: Keith's, Prov., 2-8.
JOHNSON, Johnny, Co.: Orph., Winnipeg, 26-31.
JOHNSON'S, Tom, Dogs: Shubert's, Utica, N.Y.
JONES and Sylvester: Orph., Lincoln; Orph., Omaha, 26-31.
JULIET: Keith's, Toledo; Keith's, Columbus, 26-31; Keith's, Indianapolis, Nov. 2-8.
JULIETINA'S Dogs: Orph., Jacksonville, 26-31.
KAISER'S Dogs: Hudson, Union Hill, N.J., 26-31.
KALICH, Bertha, Co.: Orph., Omaha; Orph., Minneapolis, 26-31.
KALMER and Brown: Orph., Frisco; Orph., Oakland, 26-31.
KAUFMAN, Minnie: Orph., Des Moines; Orph., Omaha, 26-31.
KEATONS, Three: Prospect, B'klyn; Victoria, N.Y.C., Nov. 2-8.
KELLY and Gallin: Colonial, Norfolk, Nov. 2-4; Lyric, Richmond, 5-7.
KELLY, Walter: Keith's, Indianapolis; Keith's, Louisville, 26-31; Keith's, Cinti., Nov. 2-8.
KENO and Mayne: Keith's, Indianapolis; Keith's, Louisville, 26-31; Keith's, Cinti., Nov. 2-8.
KENT, S. Miller: Victoria, N.Y.C., 26-31.
KIMBERLY and Mohr: Orph., New Orleans.
KINGSTON and Ebner: Keith's, Boston.
KOLB and Holland: Victoria, N.Y.C.
KORNAU, Fred: Orph., Minneapolis; Orph., Sioux City, 26-31.
KRAMER and Morton: Orph., Sioux City; Maj., Chgo., 26-31.
KRAMER and Patterson: Orph., Salt Lake City; Orph., Denver, 26-31.
KRAMER, Joe, Co.: Bijou, Savannah, Nov. 3-4; Victoria, Charleston, 5-8.
KRAMERS, The: Keith's, Phila.
KRENKA Brothers: Keith's, Phila., Nov. 2-8.
KRONOLD, Hans: Orph., Los Angeles, 19-31.
KUMA Japs, Three: Forsythe, Atlanta.
LADY Alice's Pets: Prospect, B'klyn, Nov. 2-8.
LA FRANCE and Bruce: Orph., Memphis; Orph., New Orleans, 26-31.
LAI Mon Kim: Orph., Des Moines; Orph., Minneapolis, 26-31.
LAMBERT and Ball: Temple, Hamilton, Can.; Victoria, N.Y.C., 26-31; Poli's, Scranton, Nov. 2-8.
LAMBERTI: Orph., Montreal; Dominion, Ottawa, 26-31; Temple, Detroit, Nov. 2-8.
LANCTON, Lucier, Co.: Orph., New Orleans.
LANE and O'Donnell: Grand, Syracuse; Colonial, N.Y.C., 26-31.
LANGDONS, The: Alhambra, N.Y.C.; Keith's, Boston, 26-31; Orph., Harrisburg, Nov. 2-8.
LA BOCCA, Roxy: Keith's, Phila.; Keith's, Prov., 26-31; Keith's, Boston, Nov. 2-8.
LA RUE, Grace: Maj., Milwaukee.
LA TOY Brothers: Grand, Pittsburgh; Keith's, Indianapolis, 26-31.
LAUDER, Harry: Omaha, 26.
LAURENCE and Edwards: Forsythe, Atlanta; Bijou, Savannah, 26-28; Victoria, Charleston, 29-31.
LAVERN, General Edward: Keith's, Cinti., 26-31.
LAWANDIE, Co.: Keith's, Prov., 26-31.
"LAWN Party": Forsythe, Atlanta; Maryland, Balto., Nov. 2-8.
LEE and Cranston: Temple, Detroit; Temple, Rochester, 26-31.
LE GROHS: Palace, Chgo.; Columbia, St. Louis, 26-31.
LE HOEN and Dupree: Forsythe, Atlanta.
LEIGHTON Three: Keith's, Columbus, Nov. 2-8.
LELANDS, The: Bushwick, B'klyn.
LEON, Great, Co.: Colonial, Erie, 26-31; Poli's, Scranton, Nov. 2-8.
LEONARD and Russell: Colonial, N.Y.C.; Prospect, B'klyn, 26-31; Alhambra, N.Y.C., Nov. 2-8.
LESLAY, Blanche: Victoria, N.Y.C.
LESTER, Harry B.: Keith's, Phila.
LEVERING Co.: Shubert's, Utica, N.Y., 26-31.
LEW and Hunting: Temple, Rochester.
LEWIS and Russell: Orph., St. Paul; Orph., Duluth, 26-31.
LEWIS, J. C., Jr., and Co.: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
LEWIS, Tom, Co.: Palace, N.Y.C.
LEWIS, W. Harry, Quintette: Orph., Des Moines; Orph., Omaha, 26-31.
LIBBY and Barton: Orph., Seattle, 26-31.
LIBONATI: Forsythe, Atlanta.
LIGHTNER and Jordan: Orph., Memphis, 26-31.
LIPENSKY'S Dogs: Keith's, Boston; Alhambra, N.Y.C., 26-31; Bushwick, B'klyn, Nov. 2-8.
LLOYD, Alice: Orph., Montreal; Shea's, Buffalo, 26-31; Shea's, Toronto, Nov. 2-8.
LOCKETT and Waldron: Orph., Oakland, 26-31.
LOHSE and Sterling: Forsythe, Atlanta, Nov. 2-8.
"LONESOME Ladies": Temple, Detroit; Temple, Rochester, Nov. 2-8.
LORIMER, Jack: Victoria, N.Y.C., 26-31; Victoria, N.Y.C., Nov. 2-8.
LOSEE, Caesar, Co.: Keith's, Prov., 26-31.
LOYAL, Sylvia, Co.: Prospect, B'klyn, 26-31; Keith's, Phila., Nov. 2-8.
LYDELL, Rogers and Lydell: Orph., Frisco; Orph., Oakland, 26-31.
LYONS and Yosco: Alhambra, N.Y.C.; Bijou, Savannah, Nov. 3-4; Victoria, Charleston, 5-8.
LYRES, Three: Keith's, Cinti.; Grand, Pittsburgh, 26-31; Grand, Syracuse, Nov. 2-8.
LYTELL, William, Co.: Keith's, Prov., 2-8.
MA BELLE and Ballet: Keith's, Boston; Grand, Syracuse, Nov. 2-8.
MACK and Orth: Orph., Montreal; Dominion, Ottawa, 26-31; Temple, Hamilton, Nov. 2-8.
MACK and Sanester: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24; Orph., Birmingham, 26-31.
MACK and Walker: Yosemite, Stockton, 21, 22; Orph., San Jose, 23, 24; Orph., Los Angeles, 26-31.
MADISON and James: Orph., Jacksonville; Bijou, Savannah, 26-28; Victoria, Charleston, 29-31.
MAGLEYS, The: Orph., B'klyn, 26-31.
MAKING the Movies: Poli's, Springfield, 26-28; Poli's, New Haven, 29-31.
MANO and Snyder: Keith's, Prov.
MANNY and Roberts: Temple, Detroit, 26-31; Temple, Rochester, Nov. 2-8.
MARCONI Brothers: Temple, Rochester; Lyric, Richmond, Nov. 2-4; Colonial, Norfolk, 5-7.
MARIE, Dainty: Keith's, Wash., 26-31; Victoria, N.Y.C., Nov. 2-8.
MARSHALL, Edward: Keith's, Wash., 26-31.
MARZELLA'S Birds: Grand, Pittsburgh, Nov. 2-8.
MATINEE Girls: Orph., Denver; Orph., Lincoln, 26-31.
MAXINE Brothers and Bobby: Bushwick, B'klyn; Royal, N.Y.C., 26-31.
MAYO and Tally: Victoria, N.Y.C.

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Direction Albert Sutherland

FRANKLYN ARDELL

Presenting "The Suffragette"

IN VAUDEVILLE Direction Harry Fitzgerald

McCORMACK and Irving: Grand, Syracuse; Poli's, Scranton, Nov. 2-8.
McCONNELL and Simpson: Maj. Chgo.
McDERMOTT, Billy: Keith's, Columbus.
McDEVITT, Kelly and Lucey: Orph., Birmingham, 26-31; Forsythe, Atlanta, Nov. 2-8.
McDONOUGH, Ethel: Hudson, Union Hill.
McGINN, Frances, Co.: Orph., Salt Lake City; Orph., Denver, 26-31.
McGOODS, Charles, Co.: Orph., Denver; Orph., Lincoln, 26-31.
McKAY and Ardine: Orph., Kansas City; Orph., Des Moines, 26-31.
McLEANS, Australian: Maj., Milwaukee.
McLELLAN and Carson: Grand, Pittsburgh; Keith's, Columbus, 26-31; Keith's, Cinti., Nov. 2-8.
McMAHON-Diamond Co.: Dominion, Ottawa; Temple, Hamilton, 26-31.
McRAY and Clegg: Orph., Omaha; Orph., Kansas City, 26-31.
MENDELSOHN Four: Shubert's, Utica, Nov. 2-8.
MERCEDES: Orph., New Orleans.
MERKET, Bert: Orph., Winnipeg.
MERLE'S Cockatoos: Orph., Memphis; Orph., New Orleans, 26-31.
MERRILL and Otto: Orph., Salt Lake City; Orph., Denver, 26-31.
METZETTIS, Five: Orph., Oakland; Orph., Sacramento, 26, 27; Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31.
MIYAKO'S Trio: Hipp., Cleveland; Columbia, Grand Rapids, 26-31.
MILLER and Lyles: Orph., Lincoln; Orph., Sioux City, 26-31.
MILLER and Vincent: Orph., Seattle; Orph., Portland, 25-31; Orph., Frisco, Nov. 2-8.
MILTON and De Long Sisters: Keith's, Phila.
MONTGOMERY and Marshall: Bushwick, B'klyn; Penn, Phila., 26-31.
MONTY and Dot: Temple, Hamilton.
MOORE and Haager: Colonial, N.Y., 26-31.
MOORE and Littlefield: Orph., Frisco, 16-31.
MOORE and Yates: Victoria, N.Y.C., 26-31; Keith's, Prov., Nov. 2-8.
MORAN and Wiser: Keith's, Prov.; Grand, Syracuse, 26-31; Temple, Hamilton, Nov. 2-8.
MORIN Sisters: Lyric, Richmond, 19-31; Colonial, Norfolk, 22-26.
MORRIS, Elida: Orph., Regina, 19-21; Sherman Grand, Calgary, 22-24.
MORTON and Austin: Keith's, Wash., 26-31.
MORTON, Ed.: Hipp., Cleveland; Grand, Pittsburgh, 26-31; Keith's, Columbus, Nov. 2-8.
MORTON, Sam, and Kitty: Victoria, N.Y.C., 19-31.
MOSHER, Hayes and Mosher: Maj., Chgo.; Columbia, Grand Rapids, 26-31; Keith's, Toledo, Nov. 2-8.
MOSARTS, The: Orph., Sioux City.
MULLEN and Coogan: Prospect, B'klyn; Royal, N.Y.C., 26-31.
MULLEN and Stanley: Orph., B'klyn, 26-31.
MURPHY, Harry: Colonial, Norfolk, 26-28; Victoria, Charleston, 29-31.
MYSTIC Bird: Poli's, Scranton.
NASH, Julia, and Co.: Keith's, Louisville.
NATALIE and Ferrari: Orph., Lincoln; Orph., Kansas City, 26-31.
NAVIGATORS, Six: Prospect, B'klyn.
NEHER and Kappel: Orph., Birmingham.
NELSON, Jack: Victoria, N.Y.C., 26-31.
NELUSCO and Hurley: Keith's, Columbus; Maj., Milwaukee, 26-31; Keith's, Toledo, Nov. 2-8.
NEPTUNE'S Garden: Columbia, Grand Rapids; Keith's, Toledo, 26-31.
NEWELL and Most: Orph., Jacksonville.
NEWHOFF, Sayder and Ward: Prospect, B'klyn; Bushwick, B'klyn, 26-31.
NICHOLS, Nellie V.: Dominion, Ottawa; Temple, Hamilton, 26-31; Grand, Pittsburgh, Nov. 2-8.
NICK'S Skating Girls: Shea's, Toronto.
NILE, Grace Dunbar: Keith's, Indianapolis.
NORCROSS and Holdsworth: Forsythe, Atlanta; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31; Victoria, N.Y.C., Nov. 2-8.
NORTH, Frank, Co.: Orph., Frisco, 16-31.
OAKLAND Sisters: Garrick, Wilmington, Nov. 2-8.
OAKLAND, Will, Co.: Orph., Seattle.
O'BRIEN-Havel Co.: Orph., Salt Lake City; Orph., Denver, 26-31.
ODIVA and Seals: Orph., Memphis, 26-31.
OLYMPIC TRIO: Orph., Montreal; Dominion, Ottawa, 26-31.
O'MARAS, Gliding: Royal, N.Y.C.
O'NEIL, Dee: Temple, Detroit; Temple, Rochester, 26-31.
ORR and De Costa: Orph., Montreal, 26-31; Dominion, Ottawa, Nov. 2-8.
PALLENBERG'S Bears: Orph., St. Paul, 26-31.
PANTZER, Duo: Hipp., Cleveland, 26-31.
PARILLA and Frabito: Keith's, Toledo; Keith's, Columbus, 26-31; Keith's, Indianapolis, Nov. 2-8.
PATERSON, Burdella: Keith's, Indianapolis; Keith's, Louisville, 26-31.
PATRICOLA, Angelo: Keith's, Indianapolis, 26-31; Keith's, Cinti., Nov. 2-8.
PEDERSON Brothers: Temple, Detroit, 26-31; Temple, Rochester, Nov. 2-8.
PEKIN Mysteries: Temple, Rochester; Orph., B'klyn, 26-31; Keith's, Wash., Nov. 2-8.
PELLETIER, Pierre, Co.: Orph., Duluth; Orph., St. Paul, 26-31.
PERKINOFF and Rose: Keith's, Cinti.; Grand, Pittsburgh, 26-31.
PERRY, Albert, Co.: Orph., Kansas City; Palace, Chgo., 26-31.
PHILLIPS and White: Keith's, Toledo, 26-31.
PIANTODOSI and Phields: Garrick, Wilmington.
PLATOV and Glaser: Orph., Winnipeg.
PIERLOT and Scofield: Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31.
PIETRO: Royal, N.Y.C.; Orph., Birmingham, 26-31; Forsythe, Atlanta, Nov. 2-8.
POLK, Jack: Orph., Jacksonville.
POLLOCK, Milton, Co.: Bushwick, B'klyn; Royal, N.Y.C., 26-31.
POTTS, Ernie, Co.: Orph., Seattle.
PRINCE, Arthur: Orph., B'klyn; Keith's, Boston, 26-31; Keith's, Prov., Nov. 2-8.
PRUITT, Bill: Orph., Montreal; Dominion, Ottawa, 26-31.
PUCK, H. and E.: Poli's, Hartford.
RAJAH, Princess: Orph., St. Paul, 26-31.
RAWLS and Von Kaufman: Keith's, Wash.
RAY, John and Emma: Keith's, Columbus.
RAYMOND and Bain: Victoria, Charleston, 19-31; Bijou, Savannah, 22-24; Orph., Jacksonville, 26-31; Forsythe, Atlanta, Nov. 2-8.
RAYMOND and Caverly: Columbia, St. Louis; Maj., Chgo., 26-31; Hipp., Cleveland, Nov. 2-8.
RAYMONDE: Orph., Birmingham; Lyric, Richmond, Nov. 2-4; Colonial, Charleston, 5-7.
REDFORD and Winchester: Temple, Hamilton; Colonial, Erie, Nov. 2-8.
"REDHEADS, The": Orph., Regina, 19-21; Sherman Grand, Calgary, 22-24.
REISNER and Gores: Sprecklies, San Diego; Orph., Salt Lake City, 26-31.
REMPLE, R. and H. Co.: Keith's, Cinti., 26-31; Keith's, Indianapolis, Nov. 2-8.
REYNOLDS and Donegan: Victoria, N.Y.C., 26-31.
RIANO, Rena: Poli's, New Haven, 26-28; Poli's, Springfield, 29-31.
RICH, Billy and Scott: Temple, Rochester.
RICHARDS, Chris: Keith's, Wash., 26-31; Keith's, Phila., Nov. 2-8.
RIGGS and Witchie: Orph., Montreal, Nov. 2-8.
RING, Blanche: Colonial, N.Y.; Orph., B'klyn, 26-31; Keith's, Phila., Nov. 2-8.
RITCHIE, Adele: Orph., B'klyn; Keith's, Phila., Nov. 2-8.
ROACH and McCurdy: Dominion, Ottawa; Temple, Hamilton, 26-31.
ROCHESTER, Claire: Keith's, Prov.; Keith's, Phila., 26-31; Colonial, N.Y.C., Nov. 2-8.
RORDERS, Four: Keith's, Cinti.; Keith's, Louisville, 26-31; Keith's, Columbus, Nov. 2-8.
ROGERS, Billy: Shea's, Buffalo, 26-31; Shea's, Toronto, Nov. 2-8.
ROGERS, Will: Orph., Omaha; Orph., Kansas City, 26-31.
ROMEO, The Great: Orph., Lincoln; Orph., Kansas City, 26-31.
ROONEY and Bent: Orph., Birmingham, Nov. 2-8.
ROSEN, The: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
ROSS, Eddie: Dominion, Ottawa, Nov. 2-8.
ROYE, Ruth: Bushwick, B'klyn; Alhambra, N.Y.C., 26-31; Bushwick, B'klyn, Nov. 2-8.
RUBBERS, Elsa: Maj., Milwaukee, 26-31.
RYAN and Lee: Keith's, Cinti.; Keith's, Louisville, 26-31; Grand, Pittsburgh, Nov. 2-8.
RYAN and Tierney: Keith's, Boston.
SALON Singers: Orph., Memphis; Orph., New Orleans, 26-31.
SALVAGGIS: Orph., Oakland; Orph., Los Angeles, 26-31.
SAMUELS, Ray: Keith's, Cinti.; Keith's, Indianapolis, 26-31.
SANTLEY and Norton: Maj., Milwaukee; Palace, Chgo., 26-31.
SCENES from Grand Opera: Keith's, Wash., Nov. 2-8.
SCHAFFER, Sylvester: Bushwick, B'klyn; Keith's, Phila., 26-31; Keith's, Boston, Nov. 2-8.
SCHOOLER and Dickinson: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24; Colonial, Erie, 26-31.
"SCHOOL Playground": Grand, Syracuse; Grand, Syracuse, 26-31; Keith's, Toledo, Nov. 2-8.
SCHWARZ Brothers: Columbia, St. Louis, 26-31.
SCOTT, Marie King: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24; Orph., Jacksonville, 26-31.
SEEBACKS, The: Dominion, Ottawa; Orph., Montreal, 26-31.
"SERGEANT Barry": Keith's, Toledo.
SEXTETTE, Persian: Poli's, Springfield, 26-28; Poli's, New Haven, 29-31.
SHANNON, Annis: Keith's, Boston; Keith's, Prov., 26-31.
SHARP and Turek: Victoria, N.Y.C.
SHARROCKS, The: Palace, N.Y.C.
SHATTUCK, Truly: Victoria, N.Y.C., 26-31.
SHERMAN, D., and Belles: Orph., Denver, 26-31.
SHERMAN and De Forrest: Poli's, Waterbury; Victoria, N.Y.C., 26-31.
SHERMAN, Dorothy, and Belles: Orph., Salt Lake City.
SHONK, Herming, Co.: Orph., Los Angeles, 19-31.
SIDDONS, Three: Temple, Rochester, 26-31.
SIMMS, Willard, Co.: Prospect, B'klyn.
SINGER, Midgets: Victoria, N.Y.C., Nov. 2-8.
SKATERS, Bijou: Orph., B'klyn; Royal, N.Y.C., 26-31; Colonial, N.Y.C., Nov. 2-8.
SLEMONS, Fredericka: Orph., 'Frisco; Orph., Oakland, 26-31.
SMITH, Cook and Brandon: Maj., Chgo.; Columbia, St. Louis, 26-31.
SMITH, Irene and Bobby: Orph., Birmingham; Forsythe, Atlanta, 26-31; Bijou, Savannah, Nov. 2-4; Victoria, Charleston, 5-8.
SMITH, Rae: Prospect, B'klyn.
SNOWDEN, Elphye: Orph., Seattle.
SOAMAN, Fred: Alhambra, N.Y.C., Nov. 2-8.
SOCIETY Buds: Orph., B'klyn; Poli's, Scranton, 26-31; Colonial, N.Y.C., Nov. 2-8.
SPINNETT Quartette: Palace, Chgo.
STANLEY, Aileen: Orph., Sioux City; Orph., Des Moines, 26-31.
STANLEY, Stan, Trio: Yosemite, Stockton, 21, 22; Orph., San Jose, 23, 24; Orph., Los Angeles, 26-31.
STEGER, Julius: Royal, N.Y.C.
STEPP, Goodrich and King: Victoria, N.Y.C.; Royal, N.Y.C., 26-31; Bushwick, B'klyn, Nov. 2-8.
STEVENS and Falk: Orph., Jacksonville, 26-31.
STEWART and Donohoe: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
SULLY Family: Orph., Montreal; Dominion, Ottawa, 26-31; Temple, Hamilton, Nov. 2-8.
SUTTON, McIntyre and Sutton: Orph., B'klyn; Keith's, Prov., 26-31.
SWAN, Paul: Colonial, N.Y.C., 26-31.
TATE'S Flahing: Dominion, Ottawa.
TATE'S Motoring: Maj., Milwaukee, 26-31.
TELEPHONE Tangle: Orph., Birmingham; Forsythe, Atlanta, 26-31.
THOMAS and Hall: Orph., Minneapolis; Orph., Des Moines, 26-31.
THOMPSON, Charles: Keith's, Louisville; Temple, Detroit, 26-31; Temple, Rochester, Nov. 2-8.
THOMPSON, William, Co.: Keith's, Toledo.
THORNTON, James and Bonnie: Prospect, B'klyn.
TONEY and Norman: Poli's, New Haven, 26-28; Poli's, Springfield, 29-31.
TRACEY, Stone and Spink: Shea's, Buffalo; Shea's, Toronto, 26-31.
TRANSATLANTIC Trio: Orph., Omaha; Orph., Kansas City, 26-31.
TRASKER, Ann, Co.: Orph., Winnipeg.
TRAVILLA Brothers and Seals: Orph., Seattle.
TREAT'S Seals: Shea's, Buffalo, Nov. 2-8.
TRIX, Helen: Victoria, N.Y.C., 26-31.
TSUDA, Harry: Orph., Los Angeles; Sprecklies, San Diego, 26-31.
TURNERS, The: Grand, Syracuse.
TUSCANO Brothers: Colonial, N.Y.C., 26-31.
TYPES, Three: Yosemite, Stockton, 21, 22; Orph., San Jose, 23, 24; Orph., 'Frisco, 26-31.
USHER, Charles and Fannie: Shea's, Buffalo; Shea's, Toronto, 26-31; Bushwick, B'klyn, Nov. 2-8.
VADIE, Mlle. Maryon: Maj., Milwaukee; Maj., Chgo., 26-31.
VALYENO and Lamore: Royal, N.Y.C.
VAN and Schenck: Alhambra, N.Y.C.; Maryland, Balto., 26-31; Keith's, Phila., Nov. 2-8.
VAN HEUSEN, Martin: Orph., Seattle, 26-31.
VANDINOFF and Louise: Alhambra, N.Y.C.; Bushwick, B'klyn, 26-31; Royal, N.Y.C., Nov. 2-8.
VAN HOVEN: Grand, Syracuse; Victoria, N.Y.C., 26-31; Prospect, B'klyn, Nov. 2-8.
VERNON, Hope: Orph., Harrisburg; Maryland, Balto., 26-31.
VINTON, Ed, and Buster: Colonial, N.Y.C.; Orph., B'klyn, 26-31.
VIOLINSKY: Orph., Duluth; Orph., Sioux City, 23-31; Orph., St. Paul, Nov. 1-7.
VOLUNTEERS, The: Keith's, Louisville; Orph., Memphis, 26-31.
VON TILZER and Nord: Keith's, Boston, 26-31.
WAKEFIELD, Willa Holt: Palace, N.Y.C.
WALLENSTEIN and Preshy: Keith's, Louisville.
WALTON and Brandt: Royal, N.Y.C.
WALTON, B. and L.: Orph., Jacksonville.
WARD, Belle and Ward: Orph., Sioux City; Orph., Minneapolis, 26-31.
WARNER, Genevieve: Orph., Winnipeg, 26-31.
WATSON and Leon: Colonial, N.Y.C., 26-31.
WEBER and Capitola: Colonial, N.Y.C.; Keith's, Phila., 26-31; Bushwick, B'klyn, Nov. 2-8.
WEBER, Charles: Palace, Chgo., 26-31.
WERNER, Amoras: Temple, Detroit; Temple, Rochester, 26-31.
WESTMANS, The; Orph., Birmingham, Nov. 2-8.
WESTON and Claire: Yosemite, Stockton, 21, 22; Orph., San Jose, 23, 24; Sprecklies, San Diego, 26-31.
WESTON and Leon: Royal, N.Y.C.; Colonial, N.Y.C., 26-31; Temple, Hamilton, Nov. 2-8.
WESTON, Willie, Co.: Keith's, Phila., 19-24; Orph., Montreal, 26-31.
WHITE and Jason: Orph., Oakland; Orph., Sacramento, 26, 27; Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31.
WHITMAN, Frank: Bushwick, B'klyn.
WILLARD: Victoria, N.Y.C.
WILBY and Ten Eyck: Keith's, Prov., Nov. 2-8.
WILLIAMS and Wolfus: Orph., St. Paul; Orph., Duluth, 26-31.
WILLIAMS, Thompson and Copeland: Columbia, Grand Rapids, Nov. 2-8.
WILLIE Brothers: Orph., Birmingham; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31; Grand, Pittsburgh, Nov. 2-8.
WILLS and Hassen: Keith's, Toledo; Keith's, Columbus, 26-31; Keith's, Cinti., Nov. 2-8.
WILLS, Nat M.: Alhambra, N.Y.C.; Keith's, Wash., 26-31; Hudson, Union Hill, Nov. 2-8.
WILSON, Frank: Orph., Denver; Orph., Lincoln, 26-31.
WILSON, Jack and Belle: Columbia, St. Louis; Palace, Chgo., 26-31.
"WOMAN Proposes": Palace, Chgo.; Maj., Milwaukee, 26-31.
WOOD, Britt: Keith's, Phila., Nov. 2-8.
WOOD, Maurice: Prospect, N.Y.C., 26-31.
WOODMAN and Livingston: Orph., Duluth; Orph., St. Paul, 26-31.
WRIGHT, Cecilia: Keith's, Columbus; Hipp, Cleveland, 26-31; Temple, Detroit, Nov. 2-8.
YORKE'S Canine Pupils: Orph., New Orleans.
YORSKA, Mme., Co.: Orph., Memphis, 26-31.
YULE, Charles, Co.; Orph., Memphis; Orph., New Orleans, 26-31.
YVETTE: Colonial, Erie; Shubert's, Utica; Orph., Harrisburg, 26-31.
ZARRELL, Leo, Trio: Orph., Kansas City; Orph., Sioux City, 26-31.
ZEDA and Hoot: Poli's, New Haven.
ZERTHO'S Dogs: Palace, Chgo., 26-31.

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Two dark spots of joy.
Direction HARRY WEBER

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Silent Tramp Comedian
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Pennant-Winning Battery of Songland

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IN VAUDEVILLE
Direction MAX HART

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

PICKFORD IN "ESMERALDA"

Famous Players Succeed in Getting Well-Known Play to Feature "Little Mary"

The Famous Players Company has been endeavoring for some time to secure the screen rights to "Esmeralda" for the purpost of featuring Mary Pickford, who is unusually suited to the principal role in the well-known play by Frances Hodgson Burnett and William Gillette. On Monday announcement was made that the deal had finally been settled.

Miss Pickford will have an unusual opportunity in the role of Esmeralda, the little country girl who suddenly becomes an heiress, and is torn away from home and farmer-lover by an ambitious and mercenary mother, forced to learn the stilted conventions of the ultra-smart society she abhors, and betrothed to a titled fortune-hunter she detests, but who at last rebels and flies back to the brave heart that has been faithful to her.

THOMSON TO LASKY

Feature Producer Goes to Coast to Join De Mille and Apfel

Frederick Thomson has severed his connection with the Vitagraph Company to join the ranks of the Jesse Lasky Feature Company, and will leave this week for the Hollywood plant of that concern.

While with the Vitagraph Company, Fredgrick Thomson produced "The Christian," now reported as one of the best selling features of the year. Mr. Thomson produced for the Famous Players Company after completing "The Christian," and had only recently rejoined the Brooklyn company.

NEW PIKE'S PEAK COMPANY

Otis B. Thayer Managing Director of Recently Organized Company in West

The Pike's Peak Film Company, a newly organized concern, located at Colorado Springs, Colo., announces that it has secured Otis B. Thayer, formerly of the Selig Company and Colorado Springs Company, as its managing director. The company is incorporated under the laws of Colorado for $150,000, and is headed by Major Charles T. Lowndes, of Colorado Springs.

Josephine West has been engaged to play the leads, while E. F. Cobb will take the opposite roles. In addition to a complete studio, a laboratory and factory for handling the film in its entirety are to be erected.

DIRECTORS' NEW POSTS

Bert Angeles, former Pilot, Universal, and Vitagraph director, is now producing at David Horsley's Bayonne plant for the new Horsley brand to be placed on the General Film programme.

Frank Beal, remembered with Selig, and who has met with unusual success as a feature producer, is a new addition to the Holland Film Company forces at Boston. William F. Haddock is producing at the Hub plant, while Director Beal will probably be sent with a company to produce pictures in Maine.

MRS. CARTER ON SCREEN

The first production of the new film company organized by Mrs. Leslie Carter will be "The Heart of Maryland," her famous stage success. Herbert Brenon, who last week resigned from the Universal ranks, will produce the famous Belasco play for the screen. Among Mr. Brenon's notable productions for the Universal was the Annette Kellermann feature, "Neptune's Daughter."

MISS BARRYMORE ON SCREEN AGAIN

Augustus Thomas has begun work on the first of two feature photoplays which will again bring Ethel Barrymore to the picture screen. The films will be produced by the All Star Company, which made Miss Barrymore's first screen success, "The Nightingale." The Alco programme will release the features.

"RIP" ON SCREEN WITH JEFFERSON

With Thomas Jefferson in the leading role of his father's great success, the B. A. Rolfe Photo Plays Company will produce "Rip Van Winkle" for the picture screen. The release date for the picture is announced as Nov. 9, the seventh release on the Alco programme.

ACTORS NOT PROTECTED

New York Commission Rules That Picture Players Are Not Protected by Workingmen's Compensation Law

ALBANY (*Special*).—Recent rulings of the State Commission having in charge the operation of the new Workmen's Compensation Law indicate that motion picture players are not covered by the provisions of that law as had been supposed. Many cases of injuries received during the making of pictures have recently been reported to the commission, but in executive session it was decided that they could not recover any money under the present workings of the law. It was originally thought that the law covered all hazardous employments and that picture players came within this class, since they often perform dangerous feats for the camera.

Among accidents said to have been reported to the commission in the hope of securing compensation are said to have been cases of an actor falling from a cliff, another being injured in jumping from a bridge, and a third hurt while filming a railroad picture. Relatives of one man drowned while playing before a camera are also said to have put in claims. As practically all of the studios were notified when the law went into effect to comply with its provisions, it came as somewhat of a surprise when these cases were ruled out.

Members of the commission are keeping records of defects in the workings of the law that come under their notice, and it is likely that a complete set of amendments will be presented at the next Legislature to perfect the law. Motion picture players will probably receive protection in these amendments as will newspaper reporters, who can receive no compensation under the present law for injuries received in the course of their work.

WILLIAM GARWOOD AND VIVIAN RICH IN A TYPICAL AMERICAN SETTING.
From "Sir Galahad of Twilight," a Coming Two-Reel American Release.

ANOTHER "NEPTUNE" CO.

Will Play First-Class Houses on Road Tour, Opening at St. Paul, Minn.

Another road company offering Annette Kellermann in "Neptune's Daughter" has been organized and will open its tour on Oct. 25 at Scott's Metropolitan Opera House, St. Paul, Minn. First-class theaters will be played by this company on a strictly theatrical basis.

The equipment sent out with these companies would put to shame many a theatrical attraction coming from Broadway. Skilled mechanics, advertising experts and business managers insure co-operation between the resident manager and the picture, which is being handled through the recently established Universal Booking Offices.

FILMS TO AID THE PLAY

In "The Battle Cry," a new play of Kentucky life which is to be produced by the Messrs. Shubert, a series of moving pictures will be introduced to aid the showing of action not possible on the stage. The play which is in five acts and seventeen scenes, designates a scene each in Acts I, II, and IV to be shown by means of pictures.

EXCHANGE FIRE HURTS SEVERAL

KANSAS CITY (*Special*).—Several men were burned slightly, lives of a dozen people were endangered, and picture films valued at $50,000 destroyed here last Wednesday by a fire in the Universal Film and Supply Company's offices at Twelfth and McGee Streets.

TO HANDLE FEATURES

Universal's New Department Booking "Neptune's Daughter" in Theatrical Manner

The latest move of the Universal Company is the establishment of a special booking department for the purpose of handling the big feature productions that are desired by theaters throughout the country which usually play prominent Broadway successes.

Past arrangements with the United Booking Offices or any other agencies have been terminated by the establishment of the new department. Nine companies of "Neptune's Daughter" are now out on tour, with a tenth to open within the month.

CRANE IN "DAVID HARUM"

The Famous Players' Film Company announce that they have secured the exclusive rights to the play, "David Harum," and that it is already in the course of production at their studios. William H. Crane, creator of the title-role, has also been secured to play the lead on the screen. The picture will soon be seen on the Paramount programme.

PEARCE VISITS THE WEST

President Marion S. Pearce, of the M. P. E. L. of A., has returned after a trip through the West in the interests of the League. His stop in Kansas took in the State Convention there, which promised very hopefully for league affairs in that territory. A brief stop was also made in Illinois regarding the reorganization in progress in that State.

DENY FOX-PATHE TALE

Published Story of Sale of Pathe's American Interests Is Declared False

"One of the wildest fights a press agent was ever guilty of," is the way an official of the Pathe Company characterized the story appearing in Monday's New York *Times* to the effect that William Fox had purchased the American interests of the Pathe Company. The story created quite a stir in film circles Monday, especially since no effort was made at the Fox offices to establish the truth. In response to a query, the Fox offices stated:

"We do not wish to affirm or deny the rumor that we have purchased the Pathe interests. The negotiations are not completed."

At the Pathe offices that possibility of such negotiations was ridiculed. "Our studio in Jersey City has been rented to many producers in the past few months," said an official, "and William Fox has just taken a month's lease for the Box-Office Attractions Company. That is as far as the negotiations go."

The daily story that caused the excitement follows:

"One of the largest deals ever made in the moving picture business in this country has just been completed by William Fox, owner of a string of 'small-time' vaudeville and motion picture theaters. He has purchased outright the American business of the Pathe Freres concern.

"The new company, controlled by Mr. Fox, will be known as the Wonderful Play and Players Company. It has taken over the large Pathe studio in Jersey City and the other plants of the French company in New York, Staten Island, and Los Angeles. The price paid is not announced.

"In connection with his vaudeville and moving picture theaters, Mr. Fox has conducted a film exchange and has been one of the largest users of film plays in this country. In the future he will manufacture his own picture dramas.

"The sale of the Pathe plant was brought about by the war in Europe. The picture industry in France and Germany has been brought to a standstill, and the Pathe concern has closed down its great plant near Paris, where 3,000 persons were employed. All the other French and German Pathe plants have also been closed, and it is said that the American branches are now on the market.

"J. Gordon Edwards has been made the director of the new Fox enterprise, and his assistants are Edgar Lewis, Lloyd Carleton, and George Carlton. Wilton Lackaye, Dorothy Donnelly, and Edmund Breese have been engaged for the first feature film plays which will be turned out by the new concern."

WAR IN NEWS FILM

Selig-Hearst Pictorial Offers Unusual Scenes Taken at the Front

Among the war scenes shown in the Selig-Hearst News Pictorial released Thursday, October 22, are views showing the destruction caused by the German guns at Malines, and unusual scenes from Ostend, recently captured by the Kaiser's troops. The treatment of prisoners of war is clearly shown in views of a concentration camp in England, where German prisoners perform all the manual labor of the camp under the guns of guards.

Other portions of this issue include a balloon race at Pittsfield, Mass., an athletic meet in Fresno, in which a world's record is established, the Industrial Exposition at Paterson, N. J., and a fashion section showing some very pretty evening wraps and gowns.

UNIVERSAL STOCK TRANSFERRED

At a price reputed to be over one million dollars, Messrs. Swanson and Engle, of the Universal Company, have transferred their stock in the concern to a syndicate said to be headed by one Otto Schwartz, of Chicago. The sale, and the exact identity of the purchaser, is still shrouded in much mystery, while no statement as to its possible effect on Universal policies can yet be secured.

HORSLEY ON "G. F." NOV. 9

David Horsley has chosen Nov. 9 as the date for the first release of his new comedies on the General Film programme. From that time on three Horsley pictures will be found each week on the General Film list. No brand name has yet been chosen for the new comedies, the prize for the best name now being placed at $250.

COMMENT AND SUGGESTION

THE SINGLE REEL REVIVAL

PROPHETS tell us that the short picture, the single-reel film in particular, is about to once more step into the limelight. "People are tired of long pictures," say the optimists of the thousand-foot length, "and the motion picture is once more to reach its right basis, that of providing varied entertainment. Variety will win the day."

There is much of truth in this attitude and it must be admitted that the one-reel film will not be found so far in the background during the coming year. But there is one important point that is apt to be overlooked by those extending an enthusiastic welcome to the returning single-reeler. It is not a triumphal return, a march of conquest. Primarily, the feature picture has not received its share of disfavor because of any dissatisfaction with the *length*, but in reality because there were far too many pictures that were merely features because they were *long*. Producers were too frequent who did not realize that the production of a multiple-reel picture certain to give satisfaction is as momentous an undertaking as the production of a stage play. If the latter failed at its first audiences it met an early death, and passed on to the storage. But the trashy picture was foisted upon audience after audience in all parts of the country. The psychology involved in the photoplay follower's turn to the varied programme is found in the fact that the latter offered five chances to one of satisfaction to the spectator in whose memory there lingered many occasions of evenings spoiled by trashy multiple-reel films.

It therefore narrows down to a question of quality, first and foremost, regardless of length. For the feature film of merit the prospects were never brighter, for the appeal of the screen is widening to include classes never before reached by the films. For the single-reel the same field is there, but quality must be kept to the fore. Frankly, this means an improvement over the present.

Which brings us to the point where we may discuss RUSSELL E. SMITH'S explanation of the "trouble with the stories." Mr. SMITH is most assuredly correct in his statement that the prices offered by most manufacturers does not invite the work of able men. That does not alter our view, previously expressed. If, taking Mr. SMITH'S own estimate of those he has in mind, there are a dozen or so authors who are turning out stories of merit, then our attitude remains. Editorials cannot be written for a dozen readers. The plain truth remains that the vast bulk of photoplay authors are not turning out work that is fresh and vital. Perhaps the manufacturer has the cure within his hand by offering better prices. It can well be afforded if the artistic side of the short picture is to develop as it should.

PLAYING WITH FIRE

UNKNOWN picture men are reported to have offered the principal figure in a current murder trial $100,000 for her personal appearance in a picture detailing the history of the case. One "filum" company has already pictured its own version of the case, though the jury has yet to hear the actual evidence. Efforts like these make us renew our wish that there were some effectual way of squelching those newly recruited film men who persist in playing with fire. The warping of public opinion with the resultant damage to pictures generally that was brought on by the "white slave" pictures, has apparently not taught its lesson in all quarters. An uneasy, restive movement on the part of some would indicate a "filth revival" during the coming Winter. Let's hope that condemnation by the reviewers and an occasional editorial squib may prove sufficient to ward off this peril. An early awakening will save a good deal of publicity of the unwelcome sort. The kind that breeds and nourishes censor boards.

THE PICTURE FIELD TO-DAY

"THE show business of to-day is the picture business," says AL. LICHTMAN, vice-president and general manager of the Alco Film Corporation, after a cross-country trip that brought him to practically all the large cities of the country. "Road shows and stock companies have given way before the screen. It's one continuous story of pictures, pictures, in the largest and best equipped theaters from here to the Coast."

"The outlook for real feature productions was never more bright," continued Mr. LICHTMAN, "though I would not apply this view to those pictures which are merely called features because they are of multiple reel length. Both patrons and exhibitors have learned that length does not make a great picture and meritorious films are the only ones that will reap the benefit of the prosperity that is here. That is why the famous play, acted by prominent stars and produced by a company of known ability, is in the greatest demand. It isn't solely because the picture bears the name of a stage success, but because in these productions the exhibitor has a better guarantee of securing quality. But the worth while pictures that are entirely the creations of film men, such as the GRIFFITH features, "The Avenging Conscience" and "The Battle of the Sexes," are every bit as successful. You see," and here Mr. LICHTMAN bangs the desk-top with his fist, so that you know he is expressing a conviction and not a mere passing opinion, "it's quality that is supreme, above all other considerations of length, big names, or anything else.

"Exhibitors realize this necessity for quality, and the best proof of the fact that they do is found in the better prices that feature producers are securing for their pictures. I remember my first trip out when the famous star was unknown to the picture screen. SARAH BERNHARDT, in 'Queen Elizabeth,' was my attraction, and I had the time of my life trying to convince exhibitors that the picture was worth $50 a day. Now exhibitors realize that if they want producers to turn out quality pictures, they must be willing to pay for them, and from $750 to $1,000 a week is being paid for quality pictures with the exclusive rights. Even in the smallest cities $50 a day is easily secured.

"Exhibiting conditions were never better throughout the country. The Strand Theater has done more to raise the standard of the motion picture than any other force in years. Theaters in all of the cities are modelling their exhibitions on those of the Strand, removing what was so often the cause of the failure of legitimate theaters when they attempted to go into pictures. Excellent musical accompaniments are provided. Single-reel comedies are provided after the more weighty feature, and the scientific and educational picture, much despised for years, is coming back into its own as an aid to fully round out the real distinctive programme. This latter point is especially interesting. You will find exchanges digging through their stock to uncover old educational and travel pictures which, not so long ago, had to practically be forced upon the exhibitor.

"Then, you don't see managers attempting to show pictures any more in theaters that are not suited to the screen drama. Either a new theater is built, or, if an old house is taken, you find the exhibitor remodelling it thoroughly to suit picture standards. Of course, the result is that exhibitors are getting better prices than ever. The nickel house is practically gone. The big feature theaters are averaging 25 cents, and you'll see as many automobiles along the curb of feature motion picture theaters as the road shows ever attracted.

"The exhibitor of to-day is a solid business man, with the respect of his community, and an investment of many thousands of dollars, in many cases more than the average feature producer. You can't treat the exhibitor of to-day as a nonentity to be dictated to by the high and mighty producers. It is high time for an organization that will bring together the exhibitor, manufacturer, and distributor so that the interests of all may be more often taken into consideration. The commercial side of the picture has so far done much to hamper the artistic growth, but we are at a point where the latter is to take the ascendancy and the advantages of co-operation should be utilized. *For to-day the motion picture is not the poor man's entertainment, it is everybody's amusement*, and we must be in a position to satisfy the demands of all walks of life."

ARTHUR JOHNSON AS LORD CECIL AND LOTTIE BRISCOE AS BETTY.
In Lubin's Fifteen-Part Serial, "The Beloved Adventurer," by Emmett Campbell Hall.

THE TROUBLE WITH THE STORIES

MAJESTIC-RELIANCE STUDIOS
SCENARIO BUREAU
LOS ANGELES, CAL.

MOTION PICTURE EDITOR,

DEAR SIR:

I read your recent editorial re the "old plots" being turned out by the photoplaywrights, and some manager's complaint that he gave up most of his time and money to getting good acting, directing and photography, being forced to ignore the story. I fear you are wrong in blaming the photoplay author. I know of at least two dozen men and women writing photoplays that are new and novel, but they are selling them to one or two companies that will *pay their price*, or else are tied up by salary.

Possibly the manager who complains, in your editorial, is one of those who deem $25, or even less, quite enough for a scenario. Let me say that *no* photoplay author capable of writing a new and original plot will sell them for that sum, and as a result only certain companies that pay the price get good stories. You are perfectly right when you say that there must be plenty of new stories in American life. We buy plenty of them here, but we must *pay* good money for them. I write new stuff myself and know of plenty of other photoplay authors capable of it as well. But the companies that do not pay good prices *do not see* the work of these men and women *at all*. They are sold to the few companies that are willing to pay $50, $75 and $100 a reel, and none of the rest will *ever* see the work of these authors as long as they deem $25 a top price. These same magazine people whose old stories many companies are buying will write original plots for the screen, too, in time—but not as long as the price remains low.

In the meantime there are a sufficiency of good new plots from a large and growing circle of photoplay authors to keep the standard up, but at present only a few of the companies are getting their output. As soon as the rest of the manufacturers will pay the price these authors will hand them the plots. The general public, which seems to be writing the daily mail's grist of plays, cannot be depended on. Every scenario editor knows how many good stories are to be found in the mail. It is from a little group of a couple of dozen or so authors that the plays of the future must come. This group is growing larger all the time, though slowly, but its output will always go to the company that *pays* the high and right price.

Manufacturers like you quote should think of that a little and get the work of these men and women, and "he should worry" any longer about the dearth of good plots.

Very truly yours,
RUSSELL E. SMITH.

TWO NEW COAST FIRMS

David Miles and W. N. Freese Start Operations—Walthall May Return to Stage—Other Los Angeles News

LOS ANGELES (*Special*).—It is a dull week indeed that a new motion picture company does not open business somewhere in the widespreading film colony of Los Angeles and vicinity. Among several late advents is that of David Miles, former managing director of the Kinemacolor studio and recently director for the Biograph. Mr. Miles already is getting action. A studio is under construction for him in Hollywood. A roof-garden studio has been opened by W. M. Freese, on Olive Street near Seventh, right in the business section. The plant occupies the three upper floors of the building. Pierre Haynes is manager. Magnificent sets and thorough preparation for finished pictures are in evidence. The studio will put out educational and similar films for churches, schools, etc. Also one-reel comedies will be made.

Henry Walthall, claimed by many to be the leading male actor of the film, will be in New York by the time of this publication. He said farewell to the Griffith-Mutual organization Tuesday last. Mr. Walthall has a magnificent offer to return to the legitimate stage. He has not decided whether to "tread the boards" or remain in silent drama. Before leaving Mr. Walthall was given an affectionate farewell dinner by his loving associates and the strength of filmdom here. Donald Crisp was toastmaster. Among others, William Bitzer, the noted cameraman, lauded the masterful actor and guest of honor. At the conclusion Mr. Walthall was presented with a handsome ring of remembrance.

An event of kaleidoscopic character and scintillating talent is to occur at the Mason Opera House the evenings of Oct. 30 and 31, when the Photoplayers' Club will put on vaudeville from the rank and file of the film actors here. Such eminent entertainers as Filson and Errol, for years splendid headliners of the Orpheum Circuit; Theodore Roberts, Charles Chaplin, Charley Murray, Ruth Rowland, Al. Christie and others are enthusiastic volunteers. The organization officials have a splendid following here and a great success is predicted.

An excited mob gathered on Broadway. It swelled to such undue proportions that the police, summoned by an alarmed female, were unable to cope with it. "He's dead all right," said a perspiring fat man, in response to a chorus of queries. "He fell right out of the machine, but the driver beat it and left him behind." Then Director Fred Kelsey, of the Reliance, dashed up in his auto and rescued his dummy from the gathering. It had fallen from the machine unnoticed while on the way for a leap-for-life at the canyon. This man Kelsey seems due to keep the Los Angeles public all stirred up. This is his fourth stunt in as many weeks.

Lillian Gish is featured in "The Tear That Burned," a two-reel Majestic feature. This is her first appearance in a multiple for several weeks. Studio mail has shouted for her face on the screen.

David W. Griffith is happy. That is, he has started something. In one of his contributions to *The Script*, official organ of the Photoplay Authors' League, Griffith opened with the statement, "The stage is dead." This brought a number of critics to life. One partially agreed with him, but the others hurled the harpoon with much vigor, to say nothing of eclat. Samuel Travers Clover, the former Chicago newspaper proprietor, was one who whacked Director Griffith. The latter has a comeback. It is bound to be something good. I have a suspicion that he set a trap for some very smart journalists and caught them napping. Front seats for this show should be worth something.

Beloved Otis Turner, the grand old veteran of the film, is at work again after lasing around at beautiful Lake Tahoe, following a trip East. He looms again at the Universal.

Henry McRae is suffering a torm ligament, secured while rounding up a horse in a picture.

Al. E. Christie is another Coast director who will give New York a treat by appearing on the principal streets this week. Look for him.

George Larkin is enjoying three broken ribs as a result of a wild ride in a "Trey of Hearts" picture. It was a pesky motorcycle.

Sid Chaplin, brother of the dizzy Charlie, is playing leads at the same studio.

Raymond B. West slipped over the edge of a canyon accidentally and saved himself by catching a tree on the way down. Otherwise Inceville would be shy its "boy director."

Charles E. Van Loan, alias "Yea Bo," aided in supplying atmosphere during the production of his baseball fiction story, "Little Sunset." Yea Bo is one of the most capable atmospheric aiders extant.

Colonel W. N. Selig didn't want his beautiful black leopard petted "too much," after it arrived. As no one has been able to get within a mile of the critter with safety, the crew is anxious for the colonel to show up and caress it himself.

Dr. Frederick A. Cook, who says he has intimate relations with the North Pole, is going to act here in a six-reel photoplay.

Anita Loos, the period of photoplay authorship, was a visitor to the city. She was observed consulting with the manager of a new film concern. Still, they all try to consult Anita. She can write the real ones.

During their stay in the heart of the Sierras with the Rex Company, Millard K. Wilson, Milton Moore, and Tom Forman bought relinquishments of three hunting preserves of twenty acres. Some vacations looming up.

Ruth Ann Baldwin, of the Universal scenario department, has disappeared. At least, she is taking her vacation without leaving an address.

Pauline Bush is doing it also. She has played in a comedy. Not only that, but she put it over in a light, breezy way.

Mary O'Conpor received a little red devil from a friend. Since then she has sold double the usual number of scripts. Being a gentleman, we refuse to make any further surmises regarding this run of luck.

To make it stronger, Marshall Neilan's studio is flying the Irish flag. John O'Brien is dangerous to approach now. He talks to himself constantly, muttering something about natives of Iceland who changed their names to acquire fame.

A vasty silence from Marc Edmund Jones, who went to stir up little old New York.

The Script has begun war upon fake schools of photo-playwriting. A large number of odorous schools of film acting might be included with profit. San Diego has one which is flourishing like a toad in a cabbage patch. Positions promised to all pupils, infants as well as grandmothers.

Harry Carey's friends desire to hear from him.

W. E. WING.

THE SCENE AT THE WEDDING SUPPER IN "THREE WEEKS."
Screen Production Presented in Five Parts by Reliable Feature Film Company.

EXHIBITORS! LOOK!!

HERE ARE THE BEST AND NEWEST SELIG RELEASES

Book them at your Exchange.
Demand *SELIG* photoplays if you want to draw the crowds

MAKE YOUR OWN SELECTIONS—PICK POPULAR PICTURES

Selig Current Releases for Week of November 2-7

Released November 3.

Rosemary, That's for Remembrance
Two Reels.
A remarkably well produced Selig society drama, containing a dainty love theme which ends in the good, old-fashioned way with the lovers reunited.
On same reel SIDNEY SMITH'S latest funnygram, a motion picture cartoon entitled, "DOCTAK'S CATS."

Released November 2.

HEARST-SELIG NEWS PICTORIAL
No. 71
One Reel.
Showing the very latest big war-news pictures taken by clever camera men on European battlefields. Ahead of all competitors.

Released November 3.

THE TELLTALE KNIFE
One Reel.
A Selig Western drama written and produced by TOM MIX, who also plays the leading cowboy role. Full of life and action.

Released November 4.

"C. D."—A CIVIL WAR TALE
One Reel.
A vivid and soul-stirring picture, illustrating the adventures of a Government Secret Service operative during the Rebellion.

Released November 5.

HEARST-SELIG NEWS PICTORIAL
No. 72
One Reel.
More big war-news pictures from Europe. Also interesting domestic events caught by the camera.

Released November 6.

NO WEDDING BELLS FOR HER
One Reel.
A laughable Selig comedy-burlesque. Written by W. E. WING, who makes you laugh by showing how the villain was foiled. Full of comic situations.

Released November 7.

THE LOSING FIGHT
One Reel.
Introducing KATHLYN WILLIAMS, CHARLES CLARY, WHEELER OAKMAN and FRANK CLARK, all sterling Selig stars, in a typical Selig drama. COLIN CAMPBELL produced it.

The most skilled and intrepid camera men are marching on European battle-fields for the

Hearst-Selig News Pictorial

First in War—First in Peace—First in Popularity
Yes, and first in Box Office receipts
Everybody wants to see the very latest big war-news pictures
We lead the world with this Service. Your patrons want them
Newest and latest authentic war pictures
Demand them at your Exchange. Order now

HERE'S SOMETHING DECIDEDLY UNIQUE
One of the most beautiful picture-plays ever produced
Of course, it's a SELIG: an interesting story with a sweet and charming love adventure, written by
JAMES OLIVER CURWOOD
THE STORY OF THE BLOOD-RED ROSE
THREE SOUL-STIRRING REELS
(Release date to be announced later)
Don't fail to book this novel and delightful picture. It's a wonderfully fascinating picture story, the very poetry of picture making.
Order it from Special Feature Department, General Film Co.

ALL SELIG Releases through General Film Co. Ask your Exchange

THE SELIG POLYSCOPE COMPANY
General Offices, 20 East Randolph St., Chicago, Ill.

CHESTER BARNETT

Peerless Features

Wm. A. Brady Plays {"Bud Haines" in "The Gentleman from Mississippi"
The Mining Partner in "The Man of the Hour"
"Harry Lake" in "Mother"

MARSHAL NEILAN

Managing Director

KALEM CO. Hollywood, Calif.

WILLIAM F. HADDOCK

Holland Film Co. Boston

Sayings of "Silent Bill"

"If you must talk in your sleep speak deaf and dumb"

JOHN E. INCE

CREATOR OF LUBIN INCEOGRAPHS

INCE'O'GRAPH: *noun;* A drama of silence that speaks.
—*Standard Dictionary*

Examples: "IN OLD VIRGINIA;" HIS "BROTHER BILL;" TWIN BROTHER'S VANGUARD

WILLIAM H. CRANE.
To Be Starred in the Famous Players' Production of "David Harum."

BARRIE VISITS STUDIO

Distinguished Playwright an Interested Guest of Famous Players' Forces

An event which is regarded with considerable pride at the studio of the Famous Players' Film Company was the recent visit to that plant of Sir James M. Barrie, the distinguished English dramatist. Sir Barrie, who was on his first visit to a motion picture studio, termed his experience "a peep into fairyland."

In company with Messrs. Adolph Zukor and Daniel Frohman, he was conducted around the studio and afterward met the directors and also Mary Pickford, to whom he paid a delightful compliment. In discussing pictures Sir James expressed the belief that the motion camera was the greatest contribution of science to the amusement and educational world.

FILM "THE BUTTERFLY"

With Clara Kimball Young in Lead, World Film Will Produce Popular Serial

Clara Kimball Young, who has been playing the leading role in "Lola," the Owen Davis story which is to feature her in the first play which the World Film Corporation will release with her in the leading role, is supported in this picture by James Young and Ola Humphreys.

Miss Young is now engaged on her second release, a play based on the story by Henry Kitchell Young, called "The Butterfly," which has been appearing serially in the *Saturday Evening Post*. This role is also said to be adapted especially to the personality of its star.

FRITZI SCHEFF ON SCREEN

Fritzi Scheff, at present appearing at the Casino, New York, in "Pretty Mrs. Smith," will presently be seen in pictures to a musical accompaniment of the latest songs. The newly formed Treble Clef Company plans to release two pictures a week which will be accompanied by music as the pictures are shown. The present plans are to precede the song with an introduction showing how the song was written and then to weave the story of the song into pictures, to which the music will be an accompaniment. An association of song publishers is behind the movement. William Robert Daly has been engaged to produce the pictures, the first of which will feature Miss Scheff in her present hit, "My Dream of Dreams."

FOUR BIG LASKY FEATURES

"The Rose of the Rancho," the first of the Belasco-Lasky releases, will be shown for the first time Nov. 19, while the company makes the further announcement that "The Man from Home" will be released Nov. 9, instead of the 28th, as at first announced.

During the coming week two Lasky features will be released. In "What's His Name?" a story adapted to screen usage from George Barr McCutcheon's novel, Max Figman will be seen in the title-role. In the other release Edward Abeles will be seen in the leading part of James Montgomery's play, "Ready Money."

KLEINE CHRISTENS OPERA HOUSE

BOSTON (*Special*).—The Boston Opera House is now a full-fledged motion picture theater. George Kleine's picture, "For Napoleon and France" having christened the house this week. If early indications do not fail, it seems certain that the picture screen will succeed in lifting some of the debt that grand opera has placed on the house by the time the war settles down so as to allow the song birds to return to their Hub home.

WITH THE FILM MEN

A letter from Don Meaney, dated Riverside, Cal., informs me that he is working hard and enjoying life thoroughly, while scouting for Universal publicity.

Louis A. Brown, formerly with Kinemacolor and late of Cosmos, has joined H. S. Goldman, of the Interstate Film Circuit. Good luck, Louie.

W. E. Garbutt, millionaire backer of Bosworth, Inc., is in New York. Several consultations have been held regarding the output of the company, and an announcement is expected shortly.

The directorate of the California Motion Picture Corporation reads like a millionaire blue Book of California, and the stories current on Broadway of how the company will spend any amount to secure the best obtainable are undoubtedly true. One of these stories is to the effect that when Herbert Payne was in New York the question of paper came up. He decided to have it made in California, where he could personally supervise the job. The extra expense was pointed out to him, but his answer was, "We want only the best, regardless of cost." The paper was made in California, shipped to New York, and laid down at a cost of fifteen cents per sheet. Compared with the cost of the ordinary paper, five or six cents a sheet, it should make a great hit when it is released to the exhibitor at the cost of ordinary paper. Another example of their high-class literature is the booklet prepared for the private showing of "Salomy Jane" at the St. Francis Hotel, San Francisco. In duotone ink, with a green border, scenes from the picture are given—and right here let us add, their still pictures are the finest produced by any picture company. The whole booklet is a work of art. Here are some of the millionaires: Herbert Payne, Charles Temple Crocker, owner of the St. Francis Hotel; Henry T. Scott, president of the Mercantile Bank; R. P. Schwerin, vice-president and general manager of the Pacific Mutual Steamship Company; Edwin M. Eddy, Arthur C. Payne, and Christian de Guigne.

Once more we chronicle the advent of a new advertising manager for the Alco Film Company. Hugh M. Hoffman, formerly of the staff of the *Moving Picture World*, and well-known in the trade for the high-class advertising copy he has produced for a number of film concerns, is the new incumbent. Take a tip from father, Hugh, and smear your chair with some of the cement the Alco Company sells and see if it sticks as well as it is advertised to stick.

From Scalpel to Paste Pot

All our best little interviewers regularly use the stock phrase, "the picture business is recruited from all professions," but none of them seem to have stumbled across the regularly licensed physician who is in our midst—J. Victor Wilson, M.D., graduate of the University of Vienna, now press representative of the Strand Theater. Even as a child, "Vic" could not make up his mind whether it was more fun to operate upon the chickens on his father's farm or to write impassioned verse concerning them for the local papers. His family decided in favor of the operations, and he was sent to college. Somewhere in his English course he found the expression "press agent." No one could translate it, so, when he graduated, he decided to come to the U. S. A. and find out what these people did to earn their fabulous salaries. He came, he saw, and he found out, and it looked so easy that he became one.

Bill Haddock, who is producing for the Holland Film Company in Boston, paid a brief visit to New York, Saturday, on business. Sorry we missed you, Bill, but we read all about you in that big Christian Science Monitor write-up.

"Jake Gerhardt," retiring treasurer of the Screen Club and a member of the newly elected Board of Governors, while in a taxi with Moe Streimer on Columbus Day, tried a new game called "Hit the 'L' Pillar." The game is played by first having the steering-gear of the taxi break and then ramming the "L" support. "Jake" won, having received a badly-cut nose and two lacerated hands, while Moe only had his shin scraped and a toe dislocated.

F. J. B.

BIG FILM MEN MEET

Picture Branch of Managers' Protective League Holds Important Conference—Plans for Future

Many prominent film men were expected to be present at the meeting yesterday afternoon in New York of the Motion Picture Branch of the Theater Managers' Protective Association. The special meeting was called with the intention of devising more effective means for meeting any future legislation that might affect motion picture interests which are prominently represented in the association.

It is also rumored that the meeting was largely due to the lack of co-operation between exhibitors and managers that became evident during the recent fight on the proposed war tax at Washington. It is claimed by the Managers' Association that they were in a fair way of securing the total exemption of motion picture theaters from the tax on the ground that no institution of the day was more educational or instructive. Through Ligon Johnson, general counsel of the association, a vigorous fight was being waged along these lines when the Exhibitors' League made its proposals for a graduated tax from $25 to $100, which it now appears will be the one finally incorporated in the law.

The Theater Managers' Association proposes a still further modification of the law by which theaters will be divided into those playing motion pictures exclusively, those playing vaudeville and pictures, and those devoted to the "legitimate." Divisions are also made in the proposed schedule between theaters in different sized cities. In no case would the tax be more than $100, grading down to a minimum of $5.

Among the representatives of the picture interests on the Board of Governors of the Theater Managers' Association are: P. J. Kennedy, of the Biograph and General Film Companies; Carl Laemmle, of the Universal; Samuel Long, of Kalem; Adolph Zukor, of Famous Players and Paramount; George Kleine; William N. Selig; Siegmund Lubin; P. A. Powers, of Warner's Features, Inc.; Harry R. Raver, of All-Star Feature Corporation; C. H. Wilson, of the Edison Company; Jesse Lasky; and J. Stuart Blackton, of the Vitagraph.

EDWIN AUGUST AND ED J. PIEL IN "THE MILLIONAIRE DETECTIVE."
Initial Three-Reel Production of Eaco Films, Released by Strand Film Company.

Daily, N. Y.
GILES WARREN,
Selig Director, Producer of the Suffrage Feature, "Your Girl and Mine."

ROSKAM'S NARROW ESCAPE

Life-Photo Company President in Automobile That Skids on Palisade Cliff

Edward M. Roskam, president of the Life-Photo Film Corporation, and Charles Hirliman, superintendent of the company's laboratories, came within an ace of death last week when an automobile in which they were riding along the Palisades became unmanageable. Their escape is credited to the coolness of Mr. Hirliman, who was driving, and who retained his presence of mind till the car could be brought under control.

The accident occurred while the machine was going at a fair rate of speed along the Palisade road. It suddenly skidded and plunged over a ten-foot embankment. Mr. Hirliman quickly shut off the motor, which brought the heavy car to a stop but a few feet from the edge of the precipitous cliffs. Both Mr. Roskam and Mr. Hirliman escaped unhurt, though the machine was badly damaged.

WARWICK FOR TWO YEARS

World Film Has Contract for That Time with Star, Who Will Continue Stage Work

The World Film Corporation has just signed a contract with Robert Warwick for his exclusive services before the camera for the next two years. Mr. Warwick, who has made a decided impression in his first two appearances in the pictures, "The Dollar Mark" and "The Man of the Hour," does not propose to stop his work on the stage, but intends working for the films afternoons, except Wednesdays and Saturdays and what other times he can command when not playing opposite Frances Starr in the Belasco plays.

Clara Kimball Young and Mr. Warwick are announced as co-stars in a forthcoming feature.

"SALOMY JANE" READY

Everything is in readiness for the release on Nov. 2 by the Alco Film Corporation of "Salomy Jane," the first feature of the California Motion Picture Corporation.

A private exhibition was held in the projection room of the releasing corporation for the benefit of prominent film men and officials of the California company.

Miss Beatriz Michelena introduced to the screen stage a new type of heroine. The supporting company includes House Peters, Andrew Robson, William Nigh, Ernest Joy, and Miss Clara Beyers.

CARLETON WITH BOX OFFICE COMPANY

Lloyd B. Carleton, who has been producing pictures for the Lubin Company for some time, has joined the Box Office Attraction Company. His first release, on which he is now working, is the "Walls of Jericho." Besides Edmund Breese, who played the lead in the original Broadway production, others of the original cast have also been engaged for the screen version.

BRONX EXHIBITORS TO DANCE

The Cinema Exhibitors' Club of the Bronx, a branch of the Motion Picture Exhibitors' League, will hold its annual entertainment and ball at the Hunts Point Palace, 163d Street and Southern Boulevard, Bronx, on Oct. 31, Hallowe'en Night. Two floors and orchestras have been engaged. It is expected that Tom Moore and Mary Fuller will lead the grand march.

COMING JUNGLE ONE-REELERS

Among the first of the special series of single-reel animal stories to be released on the General Film programme by the Selig Polyscope Company are: "The Lion Hunters," "Milady of the Tigers," "An Incident of the Jungle," "The Rajah's Vacation," and "The Champion Bear Slayer."

NEW THEATERS

Michigan City, Ind., is the home of the "Willard," a new picture house which opened there on the 10th of this month. The building is of one-story fireproof construction, with a seating capacity of 200. Mrs. F. J. Burns is the owner.

The Screen Theater, at Eighth Avenue and 149th Street, New York, opened recently. Daniel J. Fogarty, a retired sergeant of police, is proprietor and manager. In return for the courtesy of naming the little playhouse after the Screen Club, King Baggot, president, and many other prominent members made personal appearances at the opening performance.

Providence's latest motion picture theater is the Gaiety, on Weybosset Street, opposite Mathewson. The owners of the new house, Messrs. Kahn and Ottenberg, claim it to be the finest in the city. Thomas D. Soriero is managing the Gaiety.

The latest entrants to the motion picture field in Milwaukee are Paul Langheinrich and Albert Berg, who plan to build a motion picture theater on Burleigh Street, between Ninth and Tenth Streets. The cost is estimated at $14,000.

Herbert L. (Hub) Taylor, who in his several years of motion picture experience has been connected respectively with Miles Brothers, Motion Picture Distributing and Sales Company, Film Supply Company of America, and the Exclusive Supply Corporation, has purchased, with a partner, the Savoy Theater, Mt. Vernon, N. Y. This is a 1,500-seat theater, and formerly housed the Proctor attractions. Mr. Taylor has installed the Paramount programme.

The Frisco Amusement Company (Heilbraun, Abraham and Rubin) has purchased the plot, 50 x 150 feet, on the west side of Graham Avenue north of Grand Street, Brooklyn. The new owners have had plans filed for a motion picture theater, with two stores. An open roof for Summer performances is provided for. The entire cost is expected to be $28,000.

CENSORS ON WAR PATH

Ohio Board Starts Campaign to Secure Observance of Law by Exhibitors

CLEVELAND (*Special*).—The Ohio State Board of Censors has started on a determined campaign to see that its rulings are observed and films shown only after they have complied with the desires of the censors. The first move in the campaign was taken last week when Harry E. Vestal, chairman of the board, swore out a warrant against H. J. Bailey, owner of the Doan Theater, charged with exhibiting the film, "Broken-Nose Bailey," at his theater on Oct. 3 without it bearing the full approval of the censors.

Dr. Orrin G. Cocks, of New York, advisory secretary of the National Board of Censorship, while here urged Cleveland exhibitors at a meeting of the League to continue their fight against the State Board. He said that the State Board of three members cannot hope to give fair verdicts on the hundreds of films placed before them each week and that the board should be larger.

NEXT PICKFORD RELEASE

"Little Mary" to Be Seen with James Kirkwood in Famous Players' Drama

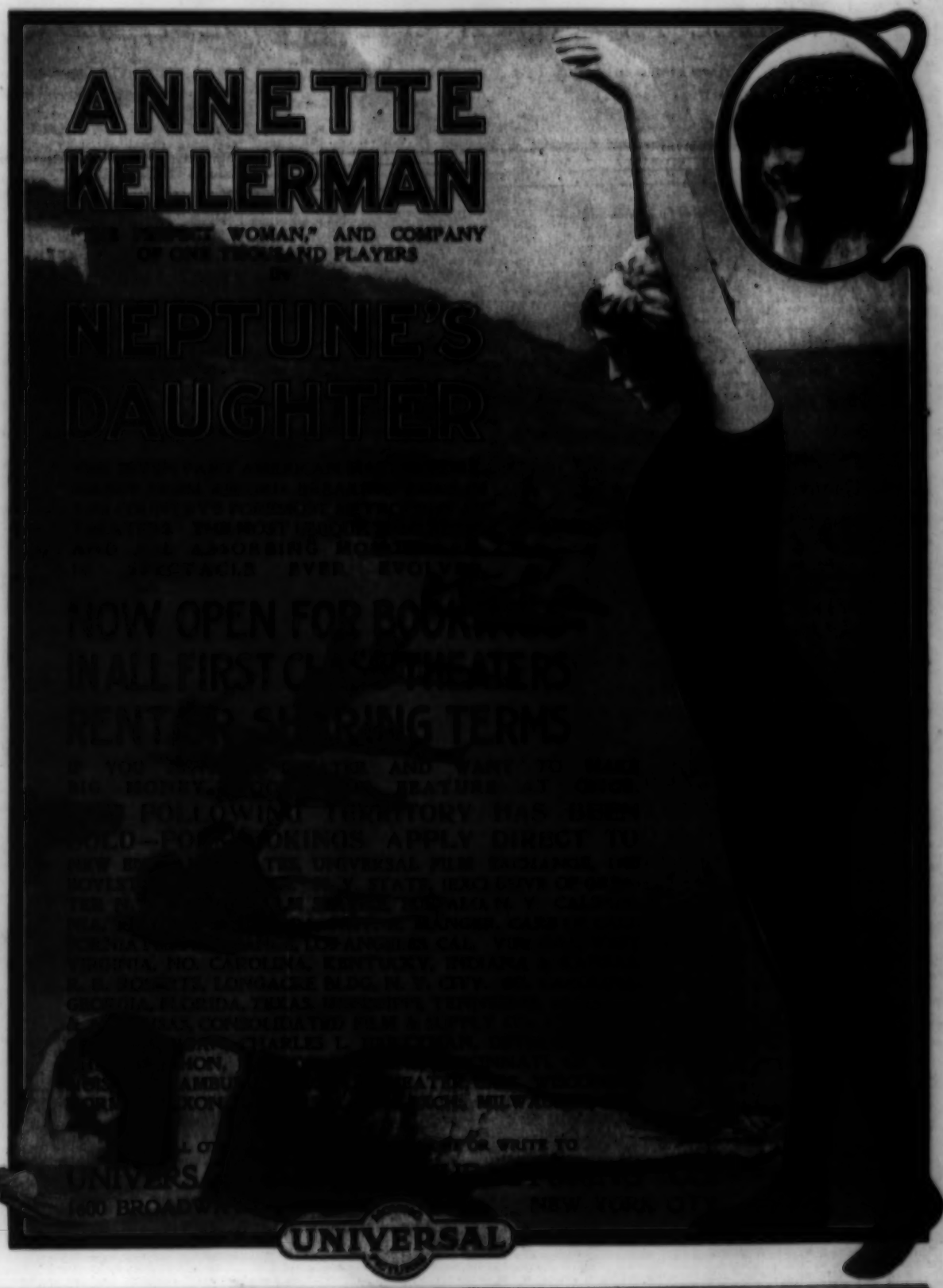
Oct. 26 is the date announced by the Famous Players' Film Company for the next Mary Pickford release. The vehicle chosen for her is a five-reel drama, "Behind the Scenes," written by Margaret Mayo, the author of "Baby Mine," "Twin Beds," etc. The plot of the play depicts the life of an actress, the drama of real life and the glamor of the footlights forming its contrasting strength. James Kirkwood plays the role of the man who wins her away from the stage life.

Others to be seen in the cast are Lowell Sherman, Ida Waterman, and Russell Bassett.

RAIN WELCOMED BY KEYSTONERS

LOS ANGELES (*Special*).—The Keystone studio carries an atmosphere of joy at present, for the rain added to the gayety of nations in providing more of nature's raw material for slashing- up-and-at-'em comedies. Even Mack Sennett, the general manager, grabbed a camera and company for diversion in and about the miniature ponds. Charles Chaplin—he of the wonderful shoes and dizzy spells—led off in another direction where water abounded, and fell into the mixture seven times in seven minutes. Three more directors, with and without daring policemen, swarmed into the field from residence row to the mountains, and the echoes of resounding dull thuds have not ceased yet. Charles Bennett, assistant manager, was the only staff member left in sight, Mabel Normand having gone to New York on her vacation, thereby missing the early Fall rain opening. Mr. Bennett resisted the desire to get out and dabble himself with a reserve wholly befitting the former dignified character man of the Vitagraph.

A new exchange in Dallas, Texas, brings the Alco list well over twenty. The Dallas office is located at 1902 Commerce Street.



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NEW BILL AT VITAGRAPH

"The Locked Door" Strikes Home in Aid of Fire Prevention—Army Seen in Plenty in "The Tangle"

"THE LOCKED DOOR"

Drama in Three Reels. Produced by the Vitagraph Company in Collaboration with the Fire and Police Departments of New York. Directed by Tefft Johnson.

Arnold Forsythe, manager Century Suit Company ..... Tefft Johnson
Harold Forsythe, his son ..... William Dunn
Jacob Emanuel, manager Atlas Waist Syndicate ..... Edward Elkas
Mabel Emanuel, his daughter ..... Ethel Lloyd
Albert Randall, foreman Century Suit Company ..... Charles Edwards
Sally Byron, foreman Atlas Waist Syndicate ..... Jack Bulger
Inspector Ladue, of the Fire Department ..... Charles Wellesley
Stella Rubinow, a factory worker ..... Eulalie Jenson

Among photoplays with a deeper purpose than that of fleeting entertainment, "The Locked Door" must be given a prominent place. With the horrors of the Triangle fire fading in the shadow of years, it is quite worth while to produce a picture illustrating the way to invite and the way to avert another such catastrophe. Since the fatal day of the locked doors, and the burning waist factory, great progress has been made in precautionary measures, so great, in fact, that one may consider the Atlas Waist Syndicate of this story as a symbol of the past, and the Century Suit Company on the floor above as an example of the present—and what a difference!

In the Atlas Syndicate loft one sees rows of young women bending over sewing machines with scarcely elbow room between them. The narrow aisles separating the lines of toilers are littered with fragments of discarded material dropped by careless girls, whose task-master is a cigarette-smoking foreman. Heaps of inflammable fragments are brushed into the corners of the room, and the door to the hallway (opening inward) is locked. It is always locked. When some one seeks admittance the churlish foreman opens the door and promptly turns the key again. Fire extinguishers are a needless expense, fire drills would utilize time that can be spent more profitably in fashioning waists. Such is the establishment of Jacob Emanuel—a symbol of the past.

One flight up Arnold Forsythe and his son are engaged in the making of suits. Again one sees the rows of young women bending over machines; but here the similarity ends. Fire extinguishers are conspicuously in evidence on the walls, and running close to the ceiling are pipes, which automatically release water when subjected to a high temperature. Each girl has a receptacle for waste material, and the floors are free from refuse. Stella Rubinow, in spite of previous warnings, violates the rules and drops a piece of cloth beside her chair. She is discharged, and for revenge tells Emanuel of a door in Forsythe's factory that violates the fire ordinances. As the waist manufacturer has been threatened by his neighbor, he grasps this opportunity to retaliate.

Fire Commissioner Robert Adamson sends an inspector, and Forsythe demonstrates the safeguards he has installed for the benefit of his employes, and promises to change the door. The foreman of the suit company suggests that the inspector pay Emanuel a visit, and thus the danger of the conditions on the floor below become known to the authorities. All this is part of a carefully planned story, that in its later stages finds the half-erased Emanuel setting fire to the building. In a thrilling scene, the girls imprisoned behind the locked door are seen fighting blindly to get away from the flames. The fire escape is choked with hysterical women when the fire apparatus arrives, and the firemen (real firemen) rescue the helpless employes of a criminally negligent manufacturer.

The truth in this picture is so much more important than the fiction that little has been said of the dramatic elements of the story. They suffice, and the acting, especially of Ethel Lloyd as Emanuel's daughter, is, for the most part, natural. There are many true types in the personnel of the two concerns. D.

"THE TANGLE"

Military Drama in Four Reels. Written by Colonel Jasper Ewing Brady. Produced by the Vitagraph Company. Directed by Captain Harry Lambart.

Margaret Lane ..... Naomi Childers
Lieutenant "Jack" Bradley ..... Darwin Karr
Colonel Richard Everett ..... L. Rogers Lytton
Mrs. Lane, Margaret's mother .. Bernice Berner
Captain Benham ..... Morton Haley
Mrs. Benham ..... Phyllis Grey
Captain Edgerley ..... Captain Harry Lambart
Major Prescott ..... Charles Wellesley
Emily Bradley, Jack's sister .... Lillian Herbert

With army men to look after the correctness of the production and United States troops to enact the battle scenes, a first-rate military film was to be expected in "The Tangle." If the story does not depart very far from the favorite paths of scenario writers, it at least has the merit of an army atmosphere in time of peace and in time of war. Every one concerned in the action is in some way connected with the service. We meet the officers at Tampa, we see them boarding transports for Cuba, later we watch them directing the operations of a large body of troops, and when it is all over we find a rather foolish society girl free to marry a lieutenant whom she loves, because her husband, a major whom she did not love, was killed in battle.

L. Rogers Lytton, always a convincing actor, makes an impressive army officer, Naomi Childers is attractive as the girl, and others in the long cast meet the requirements. A carefully produced picture of such a pronounced military tone is likely to be favorably received. D.

SOLVE "EDWIN DROOD" CASE

Tom Terriss Places His Solution of "The Mystery of Edwin Drood" on the Screen—"Bootles' Baby" Filmed

"THE MYSTERY OF EDWIN DROOD"

Five-Reel Drama Based on An Unfinished Story by Charles Dickens. Released by the World Film Corporation.

John Jasper ..... Tom Terriss
Edwin Drood ..... Rodney Hicock
Rosa Bud ..... Vinnie Burns
Neville Landless ..... Paul Sterling
The Woman ..... Faye Custer
Helena Landless ..... Margaret Prussing

Tom Terriss has a better right than most people to guess at a solution of "The Mystery of Edwin Drood," for his knowledge of Dickens is unusually thorough. His continuation of the story from the inconclusive point where it closed, because the novelist did not live to write his own conclusion, is generally satisfactory from the standpoint of photoplay melodrama, which, according to innumerable precedents, permits a hero to cling to life when lesser men would pass away. The Edwin Drood of Mr. Terriss's creation is a very hard man to kill. There is, in truth, a touch of the supernatural about him.

The completed chapters of "The Mystery of Edwin Drood" hardly need summarizing—how John Jasper, the opium-smoking organist of Cloisterham Cathedral, harbored an insane passion for Rosa Bud, engaged to Drood, how he starts a quarrel between his nephew and Neville Landless, another young man, in love with Rosa, and how he causes Landless to be accused of murder, when Drood mysteriously disappears. In the pictorial version the mystery is not in the disappearance of Jasper's nephew; but in his reappearance after being put out of the way with seeming finality. Returning home, a reconciliation with Landless having been effected, we see Drood fall under a blow delivered by Jasper, who has followed him to a lonely spot in the woods. Apparently the unconscious body is shoved into a quiet pond before the uncle goes about his business of connecting Landless with the crime.

For some time we see no more of Drood, but the plot of the picture requiring his return, Mr. Terriss asks us to believe that Drood retained the breath of life until picked up by fishermen. Many hours must have elapsed between the evening that Drood was thrown unconscious into the pond, and the day he was rescued, still unconscious, but alive. This is not plausible. Nor is an audience likely to be convinced that Dickens intended his mysterious stranger, Mr. Datchery, to be Helena Landless masquerading in man's clothes. In a good mystery story the deception of the characters must not be so easily penetrated. The chief defects of the picture are a sketchiness in construction that leaves too many improbabilities to be taken for granted, and occasional errors in cutting and assembling the scenes that may be remedied.

But all things considered, it is an interesting, and at times an exciting melodrama, in which Mr. Terriss gives a very forceful characterization of John Jasper. Settings are satisfactory, and an able company appears in support of the featured player. D.

"BOOTLES'S BABY"

Two-Part Edison Feature, Produced by Ashley Miller. Adapted from the Story by John B. Winter. Released Oct. 28.

George Gilchrist ..... Herbert Prior
Captain Algernon Ferrers, "Bootles," ..... Robert Conness
Grace Gilchrist, the wife ..... Mabel Trunnelle
Adjutant Gray ..... Joseph Girard
Mrs. Gray ..... Elizabeth Miller
Countess Gourbalsk ..... Cora Williams

Having had much success as a one-reel presentation, this adaptation of the series of stories has been lengthened into two-reel form and most justifiably. It does not preach any vital lesson; it does not try to establish any thrilling suspense; nor does it essay any great originality; but as an every-day drama of more than average amusement power, as a gentle half-hour's dramatic diversion, it ranks well.

The atmosphere is English, and this is sufficiently maintained by one or two studio sets and several exteriors. The military gentlemen in their striking uniforms are the correct personification of our proper yet jovial cousins. But the director's best asset has been the conception of the plot, the character situation, and, most of all, the presence of the little girl over whose unconscious head the strife of action sways back and forth. Robert Conness as the lead, Mabelle Trunnelle as the abandoned wife, Herbert Prior as the remiss husband and a number of others are well selected for their parts. The work of this trio stands out in pleasant comparison with the best that they have done.

The fun in the play is obtained from the child which is left in the room of "Bootles" by its distracted and penniless mother. This of course leads to much jocular comment by his brother officers. While this part of the plot possesses great humorous possibilities, they have not been exaggerated; in fact, the serious viewpoint is emphasized throughout. The little girl was intended for the husband of the woman in whose room she left it with a note pinned to its dress. Destitute and not acknowledged by her husband, she seeks to leave him the girl until she can find some means of supporting them both. The father takes the child and places it in the room of "Bootles," and the latter adopts it and hires a nurse to take care of it.

A house party brings the wife and her husband face to face once more, and shortly afterward the husband meets with a steeplechase accident which proves fatal. His dying words acknowledge the child as his, and the mother comes to claim it. Later "Bootles" meets the mother and the child, and then he also claims the mother as his protégée as well. F.

WINIFRED KINGSTON, ROBERT EDESON, THEODORE ROBERTS, AND J. W JOHNSTON,
In Lasky's Feature Production of "Where the Trail Divides."

LASKY'S LATEST FEATURE

"Where the Trail Divides" Upholds Standards of That Producer—Strong Cast Provided

"WHERE THE TRAIL DIVIDES"

Drama in Five Reels. Based on a Novel by Will Lillibridge. Produced by the Jesse L. Lasky Feature Play Company.

"How" Landor ..... Robert Edeson
Colonel Landor ..... Theodore Roberts
Clayton Craig ..... J. W. Johnston
Bess Landor ..... Winifred Kingston
Sam Rowland ..... James Neill
Mrs. Rowland ..... Constance Adams
Rev. John Eaton ..... Fred Montague
Little "How" ..... Antrim Short
Little Bess ..... Mary Jane Higbee

In its selection of subject matter permitting the introduction of delightful bits of California country, the Lasky Company is displaying excellent judgment. It is finding stories of marked pictorial and dramatic possibilities: "The Call of the North" is one, "The Virginian" is another, and "Where the Trail Divides" is a third, possessing the same general characteristics. Each presents photographic effects of peculiar charm, each deals with people who feel perfectly at home when the sky is the only roof above their heads, and each offers an admirably lucid version of an interesting tale. There is no point in comparing the productions, save that considered together they achieve an unusually fine record for Cecil B. De Mille and his co-workers in the treatment of subjects introducing characters that are the product of a somewhat primitive civilization.

According to an announcement on the screen, this picture is based on Will Lillibridge's book, no mention being made of the play, which still survives on a humble round of one-night stands. The popular appeal of the drama is attested by its very long life, even when Robert Edeson had ceased to play How Landor, the noble Indian, whose self-sacrificing love can hardly fail to excite admiration. Mr. Edeson was the natural choice for the interpreter of How in the screen play. Probably no actor could have done more to bring out the strength of the man, his quiet dignity, and his capacity for uncomplaining sorrow.

There are many fine moments in Mr. Edeson's performance, the most impressive, perhaps, coming in the scene that shows How confronted by his wife in the arms of Clayton Craig. For the first time he realizes that Bess has broken under constant ridicule and criticism and regrets her marriage to an Indian. He might kill Craig, but that would not better the situation. The only consideration is his wife's happiness, and to further this he consents to her leaving; then, turning to Craig, for whom he holds a cordial contempt, How advises him to commit suicide if Bess is ill-treated. Mr. Edeson is unfailingly successful in expressing the full meaning of a situation. The one unfortunate feature of his appearance is in the matter of make-up. At times his coloring is so dark that it suggests a negro rather than an Indian.

Probably following the plot of the book, the picture first introduces Bess as a little girl, whose parents are taken by Indians. Hidden in a basket at the bottom of a well she is found by an Indian lad only a few years her senior. Colonel Landor takes Bess into his home, and with How for a playmate she grows to maturity. Fifteen years later the pair are sweethearts, and there is little thought of trouble, until Colonel Landor's nephew and heir, Clayton Craig, starts an active opposition to the match. The colonel dies, and Craig calls upon the townspeople to prevent an Indian taking a white girl for his squaw. In spite of the hostile attitude in the community and through the angry demonstration before the house in which they are about to be married, Bess remains true to How, though he offers to release her.

Soon after they are settled, the Indian gives his property to his wife. He does everything in his power to make her contented, but, finding herself ostracized, Bess is ready to listen to the urgings of Craig, with the result already mentioned. In New York society, the Western girl finds herself socially awkward and sadly out of place. Her new husband turns out to be a brute, and Bess sends for How, who menawhile has discovered oil on her property. Craig has no objection to getting rid of the girl, until he learns of the increased value of her property. He ignores the Indian's advice, and follows them West in an attempt to secure the land. The final reckoning between the two men comes in a strongly dramatic scene, in which a house is set on fire by a lamp overturned in the struggle for possession of a pistol. That is the end of Craig, whereas Bess is glad to return to the loyal Indian.

Winifred Kingston gives a distinctly pleasing performance as Bess, Theodore Roberts is effective during the brief career of Colonel Landor, and J. W. Johnston is a good type for Craig. The story is well acted, and it is well worth acting. D.

GOSSIP OF THE STUDIOS

EARL METCALFE.
Leads with George Terwilliger's Lubin Company.

THE CROWD that gathered near the Edison studio on Columbus Day to witness a fire scene being taken, enabled the cameraman to get the large crowd included in his picture, "The King's Move on the City," the first of the "Young Lord Stranleigh" series. Director Brabin also determined that for making similar scenes he will hereafter select holidays.

MARY FULLER and Director Walter Edwin are now at work on a two-reel drama entitled "The Price of Redemption." Miss Fuller wrote this story herself and is helping produce it, as she does in all of the plays which she and her director work out in collaboration.

THE LATEST PROOF of Miss Fuller's popularity is the naming of a brand of perfume after the well-known star, the delicate scent to be purchasable as soon as it can be placed on the market.

DUSTIN FARNUM, who left last week for the West Coast, is to be seen once more in pictures. He will play the leading role in the Lasky-Liebler production of "Cameo Kirby," with Winifred Kingston in the principal female part.

"WHAT'S HIS NAME?" the Lasky picture which was to have been released in September, was postponed until two of Mr. Lasky's big theatrical productions arrived on the Coast, when they and a specially rented theater were used in finishing the picture, which required these big sets.

BETTY HARTE, who is at present playing the leads for the Victory Company, recently returned from Bermuda, where, with James Gordon, she has been working on a number of extra-length features. Miss Harte has had a varied career, which includes association with Selig, Edison, and Famous Players, at which place she worked under J. Searle Dawley. When the latter wrote "The Mystery of the Poison Pool," he persuaded Miss Harte to go with the Victory Company that she might play the lead.

LOUISE GLAUM, after a brief sojourn with the Universal Pacific Coast forces, has returned to the New York Motion Picture Corporation under the management of Thomas H. Ince. We will probably see more of Miss Glaum in dramatic roles now, which, as Richard Willis says, is good news.

KENNETH CASEY, formerly the Vitagraph boy, who has been on a trip around the world, expects to return to these shores for the Christmas holidays.

DIRECTOR F. J. GRANDON, of the Selig forces, and his automobile are in such sympathy that both took the hospital cure at the same time. Mr. Grandon emerged with a bandage about his swollen neck and a physician's healthy bill. The machine went him one better, coming out with several new parts and a charge of $400.

THURLOW BERGEN, playing in one of the latest Wharton, Inc., pictures, which are made at Ithaca, a locality full of falls, chasms and other such distortions of nature, tells about his most recent daring experience. The picture called for a descent by him over the falls. Mr. Theodore Wharton, who directed, said he *thought* it could be done in safety. At any rate Bergen took a chance and went over the edge, smothered by tons of water, and landed, bruised from head to foot, in the deep pool at the bottom. The trip down, Mr. Bergen says, "seemed like years, although it really only consumed a few seconds."

A QUEER ATTACHMENT between babies, that of "Baby" Lillian Wade and the infant elephant "Anna May," has resulted in the planning of a release in which the two "juveniles" may romp together, as they do at present, in the staging of a novel picture.

LEE MORRIS, the Selig comedian, was recently seen tearing through the Zoo compound with a bear trap attached to his off-leg. It was part of the comedy, however, in the coming release, "She Wanted To Be a Widow."

THE THANHOUSER COMPANY, headed by Mignon Anderson and Morris Foster, that journeyed to Yellowstone Park to film a forthcoming feature, is now back at the New Rochelle studio. In sending a company to the National reservation the Thanhouser Company secured a coup as never before had permission been granted for a company of players to actually work out a picture in Yellowstone Park, though topical views have been taken frequently.

M. B. HAVEY, special scenario writer for the Universal, is spending a needed vacation at Atlantic City after completing some two and three reel stories for Mary Fuller and Ben Wilson.

JAMES OLIVER CURWOOD and Mrs. Curwood, with a train of horses, guides and accessories, are traveling in the snow-fields of the great Northwest, an annual jaunt with them. This is one of the reasons why Mr. Curwood is able to inject such realism into the many Northern scripts which he writes. The party is expected back in the Fall.

LUCIE K. VILLA, of the Western Eclair company at Tucson, Ariz., under the management of Webster Cullison, narrowly escaped a serious accident last week in a stage-coach runaway during the filming of a coming feature. Henry Airich, driving the coach, was thrown and badly cut and bruised. Miss Villa showed her coolness by refusing to jump and remaining in the coach until the horses had been brought to a stop.

NOLAN GANE, of the Thanhouser forces, has attempted his first scenario. "A Dog's Love," recently produced at the New Rochelle studio, will give us a chance to tell Nolan what we think of him as a photo-playwright.

A NEW ADDITION to the ranks of the Oz Film Company at Los Angeles is Charles Hayden, who has for the last five years been with Edison and other prominent film producers. Before his entry into filmland Mr. Hayden was well known on Broadway and in stock. He played the cook in Bosworth's production of "The Sea Wolf" and directed with Bosworth and Kinemacolor.

JESSIE STEVENS, so they say, is worth her weight in gold. This and the leading part which she took in the recent picture, "Love by the Pound," has enabled those mathematically inclined to figure out the intrinsic value of that much famed asset, love. If sterling is worth $4.87 and Jessie Stevens weighs so many pounds, then love is worth the result of the multiplication, whatever that is.

MATHILDE BARING, character woman at the Edison studio, is playing the part of the consumptive mother in the picture which the Edison Company is producing in conjunction with the Anti-Tuberculosis Society for future release. No one would recognize the emaciated figure on the screen as this versatile actress, who is in reality the picture of health.

CHARLES FRANCE, Edison director and former baseball star, took his company to the Polo Grounds recently, where he was given the glad hand by McGraw and his athletes, who put themselves and the field at his disposal. The picture, a baseball story, will be released shortly.

PARAMOUNT PICTURES

DANIEL FROHMAN presents

MARY PICKFORD

in the photoplay

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Featuring Ed. Coxen and Winifred Greenwood

Release Monday, Nov. 2nd, 1914

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A Light Comedy with Human Interest
Release Tuesday, Nov. 3rd, 1914

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A Psychological Drama by an All Star Cast
Release Wednesday, Nov. 4th, 1914

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO
CHICAGO

NEWSY NOTES

S. N. Silverman, of the Photo-Drama Company, reports from Milwaukee that he has just returned to his present headquarters in the Manhattan Building in that city after a most successful trip through Wisconsin and Upper Michigan. "After the Ball," he writes, is doing a capacity business in spite of the war cloud.

To be sure that his pictures shall be projected in the best possible manner, John Bunny has taken a Powers Cameragraph motion picture machine with him on his around-the-world trip.

At the recent Red Cross benefit given at Irvington-on-Hudson, the programme, by courtesy of the World Film Corporation, consisted of "Germania," a five-part drama of the wars of 1814, and "For the Honor of Old Glory," a five-act patriotic play.

"Julius Caesar," which the George Kleine offices announce as a worthy successor to "Quo Vadis?" and "Antony and Cleopatra," will be ready for booking through the Kleine offices on Nov. 10. Antony Novelli, who will be remembered in the previous spectacles, plays Caesar.

Plans are being prepared for the erection of a new motion picture theater in Louisville, Ky., at Third Street near Avery. A syndicate headed by Louis Ditmar is handling the project. The theater is expected to have a seating capacity of 1,100. One set of plans calls for a $48,000 building and the other for one costing $80,000.

The United Studios Corporation, of Dover, Del., incorporated at $500,000, was authorized to do business in New York State. T. G. Stearns, of 534 Willis Avenue, New York city, was named as the representative.

BOOTH DEFIES SCATHING FIRE

Actual fire tests to determine whether fireproof picture machine booths can be depended on to protect audiences and auditoriums in the event of actual film fires, are somewhat rare, but practical demonstration of the fire-resisting qualities of a certain type of booth was afforded by the fire which completely destroyed Poli's Theater, Springfield, Mass., several months ago. The booth in question was made of J-M Transite asbestos wood. In spite of the fact that this booth was the center of a raging furnace for a number of hours, it remained intact. Furthermore, a new machine which had been recently installed in the booth was found to have gone through the ordeal unharmed. A test like this is naturally much more severe than a film fire inside the booth. It is said that booths made of this material do not warp or shrink when subjected to a stream of water while hot, several tests having been made to establish this point.

A very interesting little book describing these booths in detail is published by the H. W. Johns-Manville Company, New York, and is sent to any one interested in fireproof booths.

"SHORE ACRES" STRONG CAST

Augustus Thomas has given to "Shore Acres," which is the production of the All-Star Feature Corporation, a cast of Broadway favorites. Charles A. Stevenson, who plays the part of Nat Berry, will be remembered by all lovers of the legitimate as practically a co-star, with Kate Claxton, his wife, in "Two Orphans." He was leading man for Mrs. Leslie Carter and many other Broadway stars.

William Riley Hatch plays the part of Martin Berry. This is the second picture in which Stevenson and Hatch have appeared, the first being "The Nightingale," the first Alco release, and a production of the All-Star Feature Corporation.

Other well-known players in the cast of "Shore Acres" are Conway Tearle, E. J. Connelly, Harry Knowles, Gladys Fairbanks, Philip Trent, and Madge Evans. "Shore Acres" is released on Oct. 26.

WINNERS OF COMEDY CONTEST

In addition to Miss Elaine Sterne, who it was announced in last week's Mirror had won second prize in the comedy scenario contest of the Chartered Theaters Corporation, it is now stated that Roy L. McCardell wins the first prize of $1,000 for a three-reel comedy, "A Jay in Peacock Alley," and Miss Caroline Wells is awarded the third prize of $250 for a three-part comedy, "A Puritan's Conscience." Miss Sterne's prize is $500.

GOVERNMENT USES MANY MACHINES

Among the most recent installations of Power's Cameragraph motion picture and projection machines are the battleships *Utah* and *Montana*. This makes a total of over sixty machines that have been installed in the two Government departments of army and navy, which includes West Point, Annapolis, army posts, and battleships. The machines are used not only for instruction but for amusement purposes as well.

WOULD ENJOIN ECLAIR COMPANY

Herman Lieb, vaudeville actor, applied to the United States District Court last week for an injunction against the Eclair Film Company. Lieb is the owner by assignment of Joseph Medill Patterson's sketch, "Dope," and complains that a film called "The Drug Traffic" is an infringement of his copyrighted sketch, which has been played for years throughout the country.

ABOUT B. S. MOSS

Some Information About the Last Addition to the Film Producers' Ranks

Within forty-eight hours after the declaration of the war now devastating Europe, B. S. Moss was launched in the feature film producing business. "Three Weeks," the screen version of Elinor Glyn's sensational romance, shown initially to a private audience at the Maxine Elliott Theater last Thursday evening, Oct. 8, is the first product of the Moss photoplay organization.

Though all the film experts present at the opening performance of the Glyn feature recognized an authoritative hand in its transfer to the screen and sensed an adept in adroit manipulation in the plan of fixing upon a Broadway theater at night for its demonstration showing, instead of the usual morning session in a projection room or playhouse, the name B. S. Moss, as sponsor for the feature, meant nothing to the bulk of film men and women present at the premiere.

The Broadway theatrical element that formed a big portion of the first-night audience, however, needed no amplification of the screen plaque's modest announcement. As soon as the "B. S. Moss presents" announcement was shot to the screen, they knew to a man that one of the most successful and popular of managers of theaters in Greater New York had added photoplay production to his many amusement enterprises.

Since the premiere filmdom generally has been learning gradually that the B. S. Moss who projected the film version of the Glyn "Three Weeks" romance is the same B. S. Moss who in conjunction with S. Brill comprised the firm of Moss and Brill, and the same B. S. Moss who is now solely directing the programme policies of the Hamilton, Jefferson, Eighty-sixth Street, Plaza, and McKinley Square theaters in Greater New York, his former partner having within the past several weeks retired from associate active management in the theaters named.

The story of how B. S. Moss within an incredibly short time acquired five of the best-paying "neighborhood" theaters in Greater New York is a tale unto itself and to be told at another time. But underlying the acquisition is the same principle that governed the Moss decision to become a filmer—opportunity. When the war broke out every one knew filmdom as well as general commerce would be temporarily in chaos. But it took the producer of "Three Weeks" but forty-eight hours to see that the war must shut off the European feature output, and that any intrinsically valuable film product must be in demand before the European film market could possibly recover itself.

The estimated producing cost of "Three Weeks," which is in five reels compressed, and in six where the extended length is preferred, is $55,000. The necessarily regal character of most of the interior settings brought the cost to this figure, coupled with the employment of the several hundred people introduced in the 280-odd scenes.

With royalty for its leading personages and royal chambers and accessories constituents of the scenes, the furniture, vertu, tapestries, paintings and other effects introduced had perforce to be the actual substance represented. The outdoor scenes of the story of the queen who "loved not wisely but too well," also are all cast in the Glyn romance in splendid opulence, in palaces. The Lucerne and other Switzerland sections pictured in the story involved outlay to reproduce in films.

WORLD FILM GETS PRINTING EXPERT

That the World Film Company is determined to maintain its high standard in every department is evinced by the engagement of W. N. Wilson, a magazine illustrator and poster expert. Mr. Wilson has studied in England, Paris, and Berlin, where he has mastered the latest and most artistic achievements in the printing art. Besides a thorough technical knowledge, he possesses an artistic ability which he will put to use in designing and executing all literature and other material which the World Film Company will send out.

LICENSED FILMS

The Smuggler's Daughter (Lubin, Oct. 17).—Why Epes Winthrop Sargent allowed himself to pass the five-hundred-foot-mark of scenario burlesque to which he usually limits himself, is rather difficult to understand in the light of this one-reel release. The caption will give a general idea of the action quite as well for one who has not seen the picture, as for him who sat for fifteen minutes trying to puzzle out the action. There is a hurly-burly of running about by some fanciful characters, we know that Limburger cheese is used to smother a certain party whose character the insufficient inserts fail to present, and then as final resort the fumbling police mix into the mysterious affray, although the offering then as before was still totally a mystery. Its faults are too many, and too obvious to merit detailed mention. It is faintly evident that Mr. Sargent has tried for something better than his usual slapstick release. F.

Our Home Made Army (Biograph, Oct. 17).—Even as the burlesque police of the usual comedy, so this part-reel offering showing the antics of the take-off army, which doesn't do so much, but which nevertheless raises its audience to the laughing point by their clever make-ups and absurdities. A labeled spy, an army of three, their superior officers, two trained nurses, who, at odd moments, polish the cannon, and a few more such hangers-on of the "army." It is linked to "Meeting Mr. Jones." F.

ALLIANCE PROGRAM

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"The Hoosier Schoolmaster"

A five-reel dramatization of EDWARD EGGLESTON'S famous book, will be released in

The ALLIANCE PROGRAM
MONDAY, NOVEMBER 9

All future productions of the Masterpiece Film Mfg. Co. will also be exclusively released by us

"The Key to Yesterday"

From the book by Chas. Neville Buck, by the Favorite Players Film Co., featuring Carlyle Blackwell, was released Oct. 12, and had its premier the week of the 12th at Hammerstein's Opera House.

"The Path Forbidden"

From the book by John B. Hymer, in five parts, by the Excelsior Feature Film Co., with Octavia Handworth in the leading role. Released Oct. 19.

"At the Old Cross Roads"

Picturization of Arthur C. Alston's famous play, which had a successful run for fourteen years. Eatha Williams, the original star, plays the lead in the film. Released Oct. 26.

"McVeagh of the South Seas"

In five reels, from the book by H. D. Carey, by the Progressive Motion Picture Co. Featuring Harry Carey. Splendid ocean pictures and tremendous action throughout. Released Nov. 2.

Alliance Films Corporation
126 W. 46th Street
11th Floor New York City

REVIEWS OF FEATURE FILMS

"THE SPIRIT OF THE POPPY"

Six-Part Drama, Produced by the Kinetophote Corporation and Released Through the Montgomery-Simmons Film Service, Inc. Staged by Frederick Thomson from the Scenario by Catherine Carr.

Stephen Ford ..... Edward Mackay
Helene Ford ..... Edith Luckett
Blanche ..... Anna Roos
Jack ..... William Dunn
Jules De Vonde ..... Nicholas Dunaew
Celeste ..... Dorothy Green

There are none of the crudities of production in this offering which one may look for at times in the premier production of other companies. An experienced director the company undoubtedly had in the person of Mr. Thomson, and the players did amazingly well.

"The Spirit of the Poppy" takes a big subject to fill six reels. Opium in its every phase, with the dread tension of its cravings, fills every inch of the film and undoubtedly held the somewhat appalled attention. The only exception to this occurred in a drawn-out introduction of the long list of characters. While the play held the horrified interest, however, the fresh air was a blessing after it was all over. The dramatic construction was suspended time and again in order that the subject of opium smoking and morphine injection and cocaine sniffing should be gone into from every angle. Every unwholesome corner was investigated by the unblushing eye of the camera. Through it all ran the dramatic theme whose climax was in the death of the husband and wife, who, meeting each other as cocaine wrecks after their years of separation, recognize the truth of their degradation at last and plunge to their untimely death together, in trying to escape from the hand of the law.

That the offering delves so thoroughly into its subject would indicate that the producers had sought to use their offering as a sermon. If so, the releases of the past ten months would prove ample to cover the subject. No possible phase of the dread subject has been shown in this picture which the others have failed to disclose. There seems little reason for duplicating.

If, however, the offering was meant as a drama, deriving its interest from the disagreeable phases of the subject, then the spirit of its production is hardly to be praised. There were times when the spirit almost seemed to teach some of the joys of the drug. It is true that the end showed only the dread.

There is also a needless use of the drug. Almost every character in the story, down to the last minor, is seen addicted to its use. Saleagirls, innocent ones who stop for a friendly drink of soda, are one and all inveigled into taking their first sniff. There are also times when the very plain use of the morphine needle is shown. No one ever seems to recover or to have will power enough to try to abstain. There is no mention of a possible cure, once the habit is begun, but a "leave-all-hope-behind" spirit seems to pervade the offering, whose victims number almost twenty. It must be acknowledged, however, that what the director and his cast have tried to put on the screen they have succeeded in doing. They make every last detail realistic, and it is only with the spirit of the offering that our criticism concerns itself.

The plot itself relates how, in various ways, the artist, his wife, his model, and a lot of others all became users of the fatal drug, and how, after various adventures, the husband and wife come face to face, changed creatures from the days when they lived in happiness.

The offering closes with a little symbolism concerning the poppy and its fatal significance toward mankind. F.

"A CHANGE OF HEART"

Two-Part Drama, Produced by the Whartons and Released by the Eclectic Company.

Handsome Harry ..... Thurlow Bergen
His Accomplice ..... M. O. Penn

One of the most noticeable points about this picture, made by the producers who have of late been devoting most of their time to longer films, is the unusual length of the individual scenes. The author has used a sure means of arousing sympathy by ranging a kindly old woman against four unscrupulous men. Perhaps the only point of criticism that can be made of the picture is the fact that the old lady did not appear as well made-up as she might have been.

"A Change of Heart" was made at Ithaca, and the up-State city furnishes some unusually beautiful exteriors. For the most part the drama takes place in the offices of a new mail swindling concern. The release of "Handsome Harry" from prison stirs the swindlers to new activity, and they get out their "gilt-edged" promises and the return mail nets them a most assuring reply from the old lady who is coming to their offices to invest her five thousand. Somehow the subsequent loss of the five thousand dollars is not made to seem real, although the acting on the part of Thurlow Bergen, who simulates repentance, gets across with vigor. Much time is devoted to showing the courtesy of the schemers in receiving the old lady and politely giving her the gilded certificate in exchange for the five packets of one thousand dollars each. It is while the stock certificate is being made out that "Handsome Harry" is left to entertain the old lady, and his impatience at the men in the other room, who are laughing at the ease with which they have gotten the money, causes him to look at his watch. The picture of his own mother (dead ten years) leads the old lady to sympathize with him. Then she leaves. Fade-aways, double exposures and the like cause conscience to spring up in his mind, and in a most strenuous encounter he worsts the other three men, takes the money away from them, and escapes. A few moments later the Government detectives and postal authorities arrive, and the three are captured. He delivers the money back to the old lady. F.

"DAYLIGHT"

Two-Part American Drama Written by Marc Edmund Jones. Released Oct. 19.

Arthur, the composer ..... Ed. Cozen
Marie, the mountain girl .. Winnifred Greenwood
Bob, a guide ..... George Field
Charles Steele, Arthur's uncle .. John Steppling

An offering that measures up finally as somewhat of an average mold. Perhaps there is a good deal of the psychology of the blind that was in the script, though it makes its appearance on the screen at only scattered intervals. Fewer sub-titles would have been an advantage.

The composer ruins his sight by playing cards under an artificial light. He meets the girl in the mountains and, after losing his sight altogether, marries her. Then the motive changes. We see him losing his love and growing more irritable with his restored sight, and having his sight dimmed again, which causes his love to increase.

There is much that is to be commended, and the part that is conventional with every-day dramas is to be forgotten. The play is neither wholly good nor altogether bad, yet it would require a lengthy discussion to point out in what it either failed or did not fail.

The climax is reached when the composer in his club rooms playing cards holds the queen and king of hearts in his hand, the two figures on the cards in life-like size seem to come to life and to move in a manner significant to himself. It seems to be the only point at variance with the commonplace and possibly the plot-germ about which the offering was built. F.

"THE PERILS OF PAULINE"

Sixteenth Episode; Produced by the Pathe Players for Eclectic Release. Written by Charles Goddard and Directed by Donald Mackenzie.

Harry Marvin ..... Crane Wilbur
Pauline, his adopted sister ..... Pearl White
Owen, his villainous secretary .... Paul Panzer
The Gypsy Leader ..... Clifford Bruce

The moving pictures of the germs in this offering were taken by the famous French scientist, Commandon. His living photographs of deadly microbes floating across the vision in the opening scenes of the film give the episode its individual meaning. It is a medico-melodramatic offering, with the plentiful thrills to which the other pictures have accustomed us, but adding a new phase in its present situation.

For the versatility of these scripts continues to be the wonder of present-day serials. No two are alike, except in intensity, and each one is distinctly interesting in itself. With the principal requirement of story far above the average release and considering its serial restrictions, a really remarkable release, the producing company has further fortified it with six principals where usually one would find three. The work of the camera is above cavil. Settings are acceptable, having been taken in a mountainous country. The final pulsation comes with the motorcycle ride down the steep hill, a picture in itself and the plunge from the dock to rescue the girl in the water. The motorcycle sinks.

The gypsy chief steals the deadly serum, which he manages to spread over some candy the girl is eating. She leaves for the camp, where Marvin is spending his vacation, and there is seized with the effects of the serum which manifests itself in her madness for water. The false secretary cuts telephone communication and then arrives to offer the services of himself in securing a doctor at once. He brings the derelict, whom he has stationed close at hand, and the latter proposes to operate for appendicitis. Finding the doctor's instruments unsterilized, he suspects foul play and locks all, except the sick girl, in the cellar and brings the professor, discoverer of the germ, who lives close by. On their return the girl has disappeared and a search reveals her in a canoe on the lake. She upsets and the motorcycle plunge rescues her. F.

Let Us Have Peace (Rex, Nov. 5).—Considering the thinness of the plot material in this two-reel picture, the production is made surprisingly interesting by Ben Wilson, and Francis Nelson and the actors playing a German-American and a French-American. In Miss Nelson the Universal Company has secured a leading woman with a most engaging personality and a natural manner that makes her acting appear genuine. If she continues in support of Mr. Wilson, the Rex Company will have a strong combination. The purpose of this film is to impress Americans of foreign descent with the folly of allowing inherited prejudices to crop out because of the European war. The German and the Frenchman have been friendly neighbors for years, and their children are to be married. Then news of the foreign conflict disrupts amicable relations, the two veterans hoist the flags of their respective fatherlands, and it is not long before the old cronies are bitter enemies. The more completely Americanized children are the mediators who assist in making their parents good neighbors as in the past. The picture has a quantity of pretty scenes, and it achieves its point very well. D.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

The melancholy days have come,
The saddest of the year,
When photoplays of old war days,
Upon the screen appear.

Many of the purveyors of amusement enterprises, judging from the threatened onslaught of war plays, seem to imagine that everybody intends to sit listless and dejected in sackcloth and ashes till the European war is over, their only diversion being hourly bulletins of horror, front pages of the newspapers, and photoplays carrying plots ranging from the Revolutionary to the Spanish-American war. We must do more than wring our hands and indulge in morbid thoughts of bloody battlefields. We need infinite variety; the brave lassie who rides old "Dobbin" into the Confederate lines and hands important messages to the colonel, was once an absorbing character; to-day she is sadly overdone, together with the brave lieutenant, the colored servant, and the old Colonial mansion with the wide porch and the large pillars. If we must have plays of war times; if we photoplay authors are inspired by clash of saber to jot down gripping stories of the times that try men's souls, let us seek originality here as elsewhere. The soldier in literature is a soldier of great possibilities. Not all the characters parade through two reels of plot with an arm in a sling, or a bandage tied around the head. Prominent in literature stands forth Colonel Newcome, Thackeray's fine pattern of a soldier and a gentleman. Numerous illustrations are given from Dickens of the non-commissioned officer, including Trooper Bagnet in "Bleak House." Sir Walter Scott's soldiers have been classified in two types, the romantic languishing hero and the swashbuckler adventurer. "Waverley," "Guy Mannering," and "Ivanhoe" are placed in the first class, and "Quentin Durward" and "Rob Roy" in the second. There are the inimitable soldiers of fortune created by Dumas; Charles Lever's heroes, notably "Tom Burke," "Harry Lorrequer," and "Charles O'Malley"; Rudyard Kipling's "Soldiers Three"; yes, even Mayne Reid's "Rifle Rangers," who will furnish material for many an original Mexican war story. If we must have plots of war times, let us think of something other than the "usual thing." A story of war times does not necessarily mean a picture of charges and countercharges, of heaps of dead bodies scattered here and there; the warlike atmosphere can be retained just as Thackeray retained it in his "Vanity Fair." A study of the soldiers of literature, and a try for something different in war plays, is an innovation recommended to writers of military lore in photoplay.

* * * *

Resolved to be strictly up-to-date, the photo-playwright's army is becoming automobilized.

* * * *

The Original Feature.

We are of the opinion that when the feature photoplay adapted from the novel, the short story and the spoken drama has its fling; when the stories, tales and fables are exhausted, that the feature photoplays of three or more reels, produced from original plots, will have their day, and a big day at that. Walter MacNamara came over from Ireland and went to work as a script writer for Eastern Universal. He was inspired to write an *original* feature photoplay which he called "Traffic in Souls." The Universal officers were reluctant to spend money in producing the picture. It was not "adapted" from any stage play or novel, past or present, and it had no name high in the annals of literature to carry it along. Finally MacNamara had his way; the "Traffic in Souls" was produced; and, according to statements of its author and of others, it earned over a quarter of a million of dollars for the Universal Company. It was the first feature film that invaded Broadway that was not adapted from a play or a novel; it was the first film in the history of the business that actually had a novel adapted from it; thus proving that the public can be vitally interested in a clean-cut, direct story of living issues that is written expressly for the screen. The Famous Players' Company last week in this department announced that Editor Schulberg would consider original feature photoplays of high class for production by that concern, which has been making a specialty of book and play adaptations. Augustus Thomas recently wrote a successful feature photoplay not adapted from the classics, or from his own plays, and a prominent star enacted the leading role. Mr. J. Stuart Blackton, in a message printed in Robert Grau's excellent work, "The Theater of Science," says: "Many of the best modern authors have gone into this field, and many more will, for the day has arrived when, in addition to reproducing well-known plays and successful books, there is need for big original features, specially written for pictorial presentation. It is the writer's belief that a gripping, compelling story, *hitherto unknown and unpublished*, properly picturized and bearing the name of one of the best known writers of fiction, would be a greater success, financially and artistically, than a revived popular play or 'best seller.' The motion picture manufacturer stands to the author in the position of publisher — he needs *you*, *you* need him. There are good and bad publishers—when seeking out a market for your work, deal with none but the highest class, and best and oldest established motion picture concerns." And in conclusion, we believe we see another great shift coming; a season is approaching when authors of standing will have their novels filmed before publication, instead of selling serial rights to weekly or monthly magazines as is now observed. We believe that those photoplay authors who are ready to turn out the gripping story to run three, five, or seven reels, as the case may be, will enjoy the greatest and most remunerative market yet known to the profession. We think the one and two-reel story will hold its own in popularity but that the photoplay of longer length will see less of adaptations and more of original plots of later and living conditions.

W. E. WING,
Writing Scripts for Selig.

* * * *

What has become of bell-bottomed trousers, sea-bean cuff buttons, flowered vests, corlicks, and Indian stories?

* * * *

Must Have an Idea.

"I am one of those who believe that unless the writer has an idea, original and unusual and big, it is not worth his time learning technique. *A good story writes itself.* And the tragedy on so many hearthstones on which the 'nears' sit, is that they have *not* the ideas—have not a story—though many have beautiful technique and know just heaps about construction and all that sort of thing, which is utterly useless to them *because* they have no really great *story* to tell." The above opinion was expressed by Gilson Willets, star photoplay author and novelist. We know of one man, almost a pioneer in the photo-playwriting profession, whose photoplays are models of beauty and of correct technique. In five years he has probably sold five photoplays. His scripts are considered models by certain editors, they are handed to others to inspect; they are neat and they are "classy"; but—*they do not sell.* Why? Because the soul, the story, is missing. There is no big or unusual idea; the "punch," or the "tremolo touch," is lacking. This particular author does not possess the God-given talent which cannot well be cultivated. We know of another writer, a woman, who has experienced exceptional success in her two years' work in photoplay. Her scripts are verbose; leaders frequently misplaced; synopses sometimes measured eight hundred words; many accepted rulings of technique lacking. *And yet this woman has never drawn a rejection slip.* Why? Because she has unusual ideas; she has the dramatic sense; the story is always there, and so written that with minor changes the plot will go. You never can tell!

* * * *

No photoplay author of right motives will hoard gold at this time.

* * * *

Know Your Market.

Harry O. Hoyte, who has written many of the more meritorious photoplays, doesn't like to have his name in the paper, but we think his letter so good that we are sure he will forgive us this one time in the interests of other authors. "A great deal is written about plots—that the subject matter is after all the principal question," writes Mr. Hoyte. "Perhaps this used to be true, but ever since I have been writing, a matter of four years now, it has been brought home to me closer each day, and the real thing to know is your market. I am frequently told that a certain kind of story is wanted, and I proceed to get it out. With this advantage in my favor it is no easy thing to sell a script. The reason is that from day to day almost the policy changes. I suppose that one certain editor has held forty such scripts—admitting that it was just what he asked for, but the firm's policy had suddenly changed. It may be difficult to write a good script, but it is more difficult to market it. To sum it all up, you have got to be, something more than a good writer nowadays—you've got to be a good *business man*. Perhaps my case is not a fair example, but I hear this criticism everywhere. I wish I had sales for all the scripts that editors have returned marked, 'Idea good, would like to take this, but we are not making this kind of story now—*try* the Blank Company.' These scripts range from farce to melodrama." The editorial policies of the film companies are many and varied, and the free-lance writer must pay close attention to the marketing conditions. He must not only read the stories of releases, but he must keep up-to-date on all news appertaining to the industry and the news of the world. The war in Europe has undoubtedly affected the American market; caused editorial retrenchment in some instances; and has lost sales to many a writer. The Police Chiefs' Association passed resolutions against burlesquing policemen, etc., and this fact caused a quick shift in policy on the part of certain manufacturers; the likes and dislikes of the various State boards of censorship must also be studied: not only their personal fads and foibles, but their *political* likes and dislikes. Many things are considered in purchasing free-lance stories right now, and it behooves the free lance to make his stories of such character that they will not offend, for, after all, to a certain extent the manufacturer is at the mercy of the long-haired reformer. Films must be sold, and if they are barred from certain States the loss is heavy.

* * * *

Hall of Fame.

Lloyd, Elizabeth, and Phil Lonergan compose an unusual family. They are the authors of over a thousand photoplays.

Edwin Ray Coffin, writer of comedies, has removed from New Mexico to that dear Iowa.

A tarantula has been promised Editor McCloskey, of Lubin, by Shannon Fife, staff writer, who is visiting Dallas, Texas. Fife has also entered the "buy-a-bale" movement.

Calder Johnstone, Western Universal script writer, recently turned out a good story in thirty minutes on a rush order.

Helene C. Hoerle, short-story writer, is glad that most film manufacturers are crediting authors on screen and poster.

Pertinent Pointers.

College students are submitting many intelligent stories to Edison scenario contest for college men. The $100 prize will be awarded Jan. 1.

Keystone and Mutual Film Corporation *prefer* synopses to scripts containing scenic action. Why ask this question so frequently?

In answer to five inquiries we will again state that there is no room for "dialogue" or "detailed description" in photoplays.

Good comedy must be a scarce article. The old Imp plot, "Fruits and Flowers" has been released by three different companies within the past six weeks. Thinly disguised, too!

Do not send out scripts as soon as completed. This rule is applicable to both "real" and "near." Let your latest story rest a few days. Then go over it carefully. Ten to one you will spy some essential alterations.

* * * *

Keeping Complete Files.

Are you keeping complete files of THE DRAMATIC MIRROR? It is an invaluable habit. We think the department has presented a great deal of interesting matter in past numbers; some good suggestions—trite intimations and views from standard authors; in fact, material that you will be unable to buy in book form, and which will be more interesting and valuable as time flies. The department is so printed that you can easily tear it out for purposes of binding. But it will be better to preserve the entire copy of THE DRAMATIC MIRROR. Most of the back numbers can be purchased at this office.

* * * *

Miss Sterne's Method.

Less than a year ago, Miss Elaine Sterne, a New York girl, had never written a photoplay. At the suggestion of a friend she took up the work, and up to date has sold a half hundred stories, in addition to winning the $1,000 prize in the Vitagraph's photoplay contest and recently a $500 prize. In a recent article in *Photoplay Magazine* she tells others how she succeeded: "A year ago I made up my mind to write motion picture plays. I did not know how to go about it. I had only the vaguest idea as to proper form. But I was determined. All my subsequent knowledge was obtained by a careful course of study through which I systematically put myself—the study of the picture as I saw it enacted before my very eyes, the study of effect both in comedies and dramas, of the things that 'got' the audience. I went to the motion picture theater, pencil and paper in hand, determined to master the technique at close range. I did not know of the courses one might take. I just grasped the first opportunity at hand to learn, and before long I had a rough estimate of how many scenes constituted a comedy, how many a drama. I discovered what style of pictures various companies required. Even now I find myself unconsciously counting inserts and scenes as a matter of habit. I laid down a rule: 'Never let your audience grope!' Confusion of audiences is due, I believe, to the fact that the play was not clearly worked out in the writer's mind. Before I begin a play it must be so thoroughly convincing to me that there are no doubts in my mind as to what will happen next. It has always been my aim to make my characters real." Miss Sterne went to the best school in the world—the motion picture theater. What she accomplished perhaps you can accomplish. *Try* it!

* * * *

He's tappin' at th' window pane;
he's skippin' through th' trees. Last
night he tried th' cellar door an' made
th' canned fruit freeze. I saw him
trippin' 'long th' fence an' dancin'
down th' road as pert as any sassy
thing I ever, ever knowed. He's
touched up all th' pumpkins these
brown October days—for ol' Jack
Frost is dopin' out Dame Nature's
Photoplays!

AMONG THE RECENT arrivals at the World Film Corporation's Fort Lee studio is Frank Crane, who has severed his connection with the Universal. Mr. Crane is at work on the play by Rev. John Snyder, "As Ye Sow," in which Alice Brady will be starred.

REVIEWS OF FEATURE FILMS

"THE IMPOSTOR"

Lubin Drama in Two Reels. Written by Emmett Campbell Hall. Directed by L. B. Carleton. Released Oct. 15.

Harry Medvale ..... Edward J. Peil
Lady Medvale ..... Eleanor Barry
John Medvale ..... Ernest Sinclaire
Horace Cadby ..... Richard Morris
Giles ..... Harry Norman
Marry ..... Ormi Hawley

Emmett Campbell Hall, one of the most prolific of scenario writers, selected England for the scene of this melodrama and placed his characters in a beautiful manor, Scarwood Manor he calls it. Using the Lubin Company's rare facilities for the depiction of aristocratic estates, Director Carleton gave the author's lords and ladies all that they need wish in the way of costly buildings surrounded by luxuriant gardens. The attraction of the picture's setting sometimes exceeds the attraction of Mr. Hall's story, which is weakened by scenes that look very much like padding. There are times when the action seems too deliberate, or not necessary for the advancement of the plot.

In its entirety, however, "The Impostor" is a fair story, terminating with a climax that may surprise an audience. Because of a foolish prank Harry is expelled from college, and being a youth of spirit he prefers to leave home rather than listen to perpetual tirades from his father, Lord Medvale. Several years later, Lord Medvale having died, Harry's mother engages a lawyer, Horace Cadby, to find his heir. In America Cadby reads of Harry's death. While wandering about near the docks he meets a man so strongly resembling a photograph of the heir to the fortune that the lawyer believes he might safely impersonate the dead man. His proposition is accepted.

The hitch in Cadby's plan comes when Harry, safely installed in Scarwood Manor, refuses to share the fortune he has inherited. The lawyer helps himself to the contents of the safe and summons officers to arrest the new Lord Medvale before he discovers that Harry is not an impostor after all. The newspaper report of his death was a mistake.

Edward J. Peil and Richard Morris make reasonable characters of Harry and the lawyer, and Ormi Hawley appears very fetching as the girl who waits long years for the return of her sweetheart. D.

"THE DREAM GIRL"

Two-Part Selig Drama. Written by James Oliver Curwood. Released Oct. 12.

The Girl ..... Bessie Eyton
The Artist ..... Thomas Santschi

Adventurous romance, well presented, will never pall. Mr. Curwood knows how to present his romance so that it will win its realistic way into the hearts of his audience, and he also knows how to put the thrill into it. The play is a pleasant combination of the two motives. And to help it still further on its path of conquest, there is a decided strain of idealism running at random to recommend it still further. It sums up in a delightful and at the same time exciting screen heart-bazard—a sort of American Arabian Nights Entertainment.

Richard Harding Davis might have written the story. It is laid in Hayti, for the most part, with the telling verdure of the Coast of California all-sufficient for its purpose. The soul of the artist must have rejoiced at some of the scenery he penetrated while on his quest at Hayti. For Thomas Santschi, who took the part of the artist who had painted the picture of the girl he met in his dreams, and Bessie Eyton, who portrayed the imprisoned girl, there is the warmest of praise. All-in-all, it is a well-handled picture, one to do credit to the company.

The captain comes home, and no sooner sees the portrait of the dream-girl than he tells of meeting that same girl and seeing her abducted on the shore of Hayti. Thither the artist and the free-roving captain repair, the former to follow one of the conspirators after a fruitless search for many weeks. The artist finds where the girl is concealed and restrained, and the audience is not disappointed in its expectation of a fight for her liberation, which proves to be a good one. They go back home by the sailboat which towed him through the water in his trailing of the man who held her, and as soon as he has explained his dream to her she accepts him. There is much contributory action, whose mention space forbids, which helps immensely. F.

"THE ROSE AND THE THORN"

Vitagraph Drama in Two Parts. Written by Mrs. Owen Bronson and Directed by Captain Lambart. Released Oct. 10.

Richard Manning ..... Darwin Karr
Rose Winters ..... Naomi Childers
Tom Blake ..... Harry Kendall
Polly ..... Frank Currier

The career of a pretty, heartless, and most successful flirt is presented with considerable skill in this picture, which the producers term an allegory. According to the opening subtitle, "a flirt is a rose from which every one takes a petal; the thorns remain for the future husband." If it is a sufficiently apt description, but in this particular case the husband's predecessors seem to get their full share of thorns; more, in fact, than remain for the girl's chosen mate.

Rose is first met in the beautiful garden of her mother's country home, where she is courted by Richard Manning, a young novelist. As she flirts with Dick, the spirit of Folly—Rose's constant companion throughout her career—smiles complacently and plucks petals from the flower he carries. Having exhausted the masculine possibilities of her home town, Rose goes to a business school in New York. Here she fascinates a fellow student, Tom Blake, and causes him to squander so much money that he is unable to pay the tuition fee—again Folly smiles. She is directly responsible for the suicide of her first employer, and is playing the same game with the second, when Blake, in a drunken fury, rushes into the restaurant, where they are dining, and kills the man. Rose, it appears, is to share in the punishment for the murder, although legally she is in no way responsible.

At any rate, she is protected by becoming the wife of Dick, who guarantees less harmful behavior in the future. The young wife is discontented for a while, but with the coming of a child her better nature asserts itself. Naomi Childers gives a perfectly natural portrayal of a flirtatious young woman, Darwin Karr presents a manly figure as Dick, and Frank Currier makes an expressive Folly. The film is more than ordinarily well staged and photographed. D.

"THE TICKET-OF-LEAVE MAN"

Three-Part Pathe Adaptation of the Play of That Name.

Chester Livingstone ..... Sheldon Lewis
His Father ..... M. O. Penn
Allan Bancroft ..... Harold Meltzer
The Girl ..... Eleanor Woodruff
The Colonel, her father .. William Riley Hatch
The Mate ..... Sam Ryan

A "ticket-of-leave" man is one who has served part of his sentence in the Australian penal colony, and is released on good behavior. He is the English substitute for our ex-convict, who has been frequently exploited in films, and who receives further attentions in this three-part picture.

Eleanor Woodruff plays the part of the young girl, the conventional person whose mission it is to be fought over by the hero and the villain. The mate is taken by Sam Ryan, who puts his usual distinctive delineation on the screen in the person of this rough-looking customer of eccentric ways. The sub-titles play the biggest part of all.

The motive is quickly established by voluminous inserts which, however, soon tend to confuse the issue. A continuance of this peril throughout the play leads one to wish that they were not quite so numerous, giving the appearance of a play whose entire meaning can be trusted only to plain words. What might otherwise then be the best of acting by a well-chosen cast passes unnoticed, having been anticipated.

It is old-time melodrama, but melodrama that has no very objective point; its plot ambles and diverges frequently from what should be its straight course. After a confusing status about a forged note, the wrong man is sent to Australia to serve his sentence and is released on good behavior. The guilty man is seen there but leaves after he has managed to be accepted by the girl whom the ex-convict saves. The guilty man then plots to sink the ship, which is accomplished in a conventional manner, and the girl and the guiltless one are cast away on an island. Rescued, through the testimony of the mate the guilty man is found out at last. F.

MUTUAL FILMS

Caught in a Tight Pinch (Reputy, Sept. 23).—Rapid moving slapstick comedy lines in this one-reel film, with Harry Pollard and Marguerite Fisher in the main roles and Joseph Harris in the part of "three's a crowd." The pinch comes in the tight shoes which the man finds are the only ones he has to wear to the ball. But as the other man has taken his girl to that ball, the man that was left feels it incumbent upon him to be present at all hazards. So he dons the tight shoes and in the only dance that he has with the girl he manages to step all over her feet. He nurses his wrongs and feet at the same time on a bench in the garden, where comes presently the girl whose feet have been trampled upon by the other man. Together they air their wrongs and ecstatically embrace. While the film does not possess any excruciatingly funny moments, it presents a script of average mirth with success. F.

The Taming of Sunnybrook Nell (American, Sept. 28).—It hardly seems that a special scenario department should be required for the inception of such scenarios as this unless it be to give the touch of experienced assuredness to a subject that has been done often. Vivian Rich is the seductive mountain maid, with William Garwood as the mountain lover, and Jack Richardson in his role of the man who tries to steal away the love of the girl. He seems in a fair way of succeeding when the mountain lover finds out about the wife of the interloper—Louise Lester—and brings her to the scene of the intended elopement to disillusionize the girl. After a brief struggle she decides to remain restive in her lover's arms. The spats in the woods are acceptable, and in general the picture is presented in a bright convincing way, and except for its triteness is without reproach. F.

His Faith in Humanity (American, Sept. 25).—That it was shattered and was recovered again may be guessed as the contents of this one-reeler, ably pictured and acted. Early in the reel we see the ex-convict whom the humanitarian wishes to redeem, giving him a chance by employing him as butler in his own home. The wife who is heavily in debt over her bridge losses, steals money from the safe which is prominently situated in an otherwise tastily furnished room. Then the butler stands by the safe until the humanitarian finds him, this being exactly on the same order with the innocent man who kneels beside the victim with the murder instrument in his hand. The butler is discharged and the interest centers in how the truth will out. This it does by having the wife confess to her husband, and the butler is reinstated. F.

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REVIEWS OF FEATURE FILMS

"HIS INSPIRATION"

Two-Part Kalem Drama, Featuring and Produced by Tom Moore. For Release Nov. 2.

The Composer ..... Tom Moore
His Wife ..... Clara Blandick
His Friend ..... Robert Ellis

There is no shadow of a doubt but that Tom Moore has made good with this production. Robert Ellis, the good-looking young friend of the composer, and Clara Blandick, who acts the part of the wife of the temperamental composer in a quiet, dignified way, are joined in an altogether new combination. That they should succeed as well as they have is a combination of efforts on their part, Mr. Moore's interpretation of the script and that latter necessity in exceptional quality, although the principal idea has been heard before.

Do rag-time compositions need inspiration? The writer thinks that they do, for we are shown the very impulsive composer taking a song to the publisher's and returning but little later a rich man from the proceeds of the tremendous hit that his work has made.

Better even than the plot itself is the human note which it strikes. The devoted wife, who is really the cause of all his inspiration, who plays her latest conception while he sleeps, to have him awake and, unconscious of plagiarism, work out his song on that theme, brings into the drama that difficult quality, intuition, in a thoroughly comprehensible way.

When the composer, his head turned by vanity, proposes to elope with the vaudeville singer who makes her big success with his song, the story sees the couple to the steps of the train which is to take them both away. Then her press agent, having photographed them in this compromising attitude, takes the woman away, leaving the note at home which he had written his wife about his departure, to create the effects that a year's association with the other woman would have accomplished.

That all screen wives seem to be of a forgiving nature is the clue to the probability of her forgiving him on his repentant return. Ere this is accomplished he is seen anguished in solitude, taking his turn in the bread line, and one day, after a year of no inspiration, hearing, intuitively again, the call of conception. The publisher accepts what he hears of the song, and then the man wanders home, to hear his wife playing the theme he had just offered to his publisher. The truth of her genius finally dawns upon him, and on his knees he begs forgiveness, not for his remissness with the other woman, but for having unknowingly founded his reputation on her genius. And the remarkable wife which Miss Blandick makes of the character chooses not to remind him of his real reason for leaving.

The action switches from home, to publisher's, to stage. The sets, mostly interiors, are true to their kind. F.

"THE GIRL IN THE CASE"

Two-Part Vitagraph Feature Produced by Maurice Costello and Robert Gaillord. Written by William B. Courtney. Released Oct. 17.

Harry Mackay, cashier ..... Maurice Costello
Haney, bank president ..... Thomas B. Mills
Girling, vice-president ..... Robert Gaillord
Ethel Long, stenographer ..... Estelle Mardo

This happens to be a different kind of a "case." The case referred to is a wooden one in which the girl hides so that she may trap the men who are ruining her sweetheart. With this fairly novel idea as backbone of scenario interest, the directors proceed from the beginning to take their cue, and to take advantage of this unusual feature of having a frail girl close herself up in a wooden box, destination unknown, that she may aid her lover. They handle the opening so that it seems deliberate, if not, at times, uneventful. This charge, however, need not be considered when once the case has started to travel. It responds with virile intensity, then, and continues so to the end.

There is too much of the detail to register, first, before this telling portion may be arrived at. It is this painstaking but necessary establishment of the mystery phases that also lends it a rather tardy development. It is necessary to show how the president and vice-president of the bank inveigle their unsuspecting cashier that they may induce him to take all the risk and all the subsequent blame if their looting of the insolvent bank should be found out. Their power over the man consists, as was first shown in detail, of a slight abstraction of notes which he made on one of his not infrequent drunken expeditions. Also how the one scoundrel wrote to the other on the stenographer's note book (the girl to whom the cashier is engaged), so that she reads about their plan and locks herself in the case in lieu of the money which remains behind in the bank.

Maurice Costello is very much in the lead. The role puts him prominently in the foreground. The two capable performers of the roles of president and his assistant are balanced by the work of Miss Mardo.

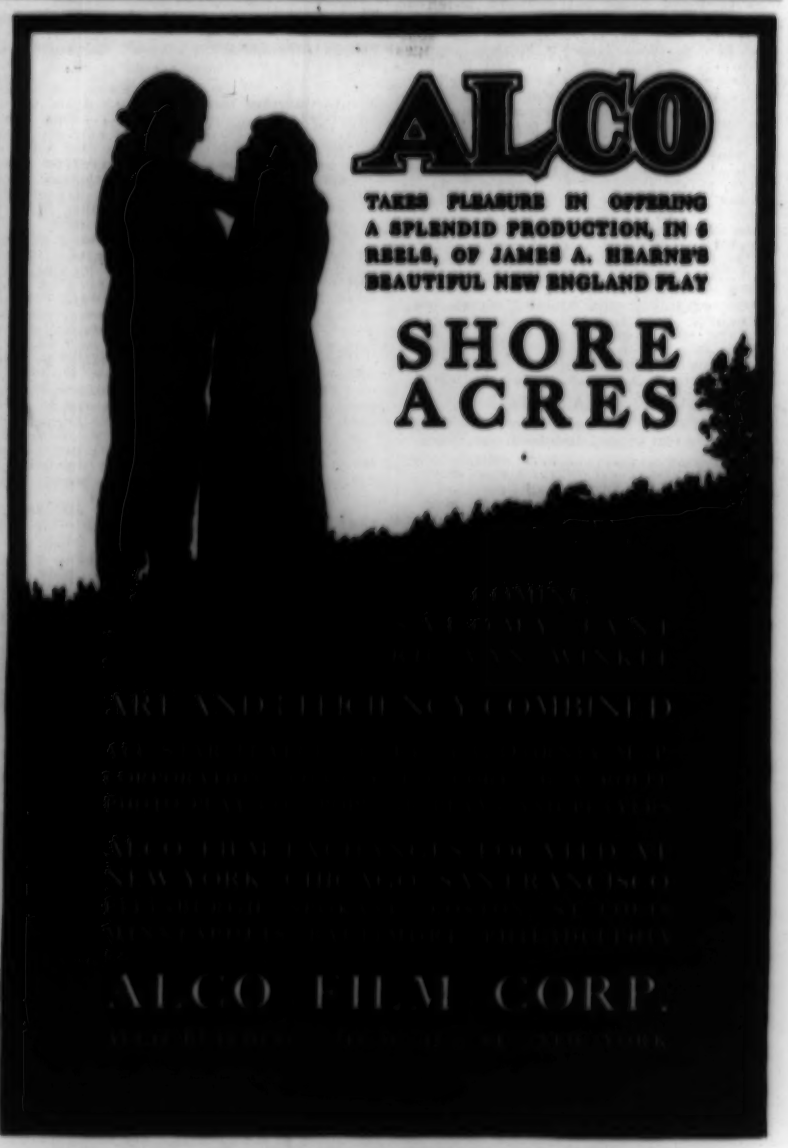
The climax develops rapidly after the box is delivered at the home of the president, where he and his assistant are disturbed by the door ring of the cashier, who repents of his deed. The girl telephones for the police while the men are out of the room, and then emerges from her concealment, and in a fight both are overpowered. The police, however, arrive in time. The fact that much of the real excitement is founded on improbability may be overlooked in extenuation of the melodramatic quickening which the last part of the film arrives at. F.

The Return (Eclair, Nov. 4).—Two reels of Western melodrama, clearly photographed, attractively staged and sincerely acted by Will Sheerer, Edna Payne, and other Eclair players located in the West. There is nothing new about the plot in which we find a mother warning her son against drink, because he is supposed to have inherited intemperate tendencies from his father. Sure enough, Tom drinks to excess, and is seen at his worst by Edith, the girl who had promised to become his wife. Evans leads Edith to the saloon window that she may see her sweetheart carousing. The engagement is broken off, Tom leaves for Texas to start life anew, and Edith, in the course of time, marries Evans, who develops all of Tom's bad habits, plus some of his own. With Evans a bandit and Tom a Texas ranger, the inevitable happens—a combat in which the brutal husband is laid low and the reformed cowboy is re-established in the esteem of Edith. Some of the scenes are forceful in a melodramatic way. D.

The Little Gray Home (Victor, Nov. 20).—The second two-reel drama played by Harry C. Myers, Rosemary Theby, and Brinsley Shaw for release on the Universal programme has many good qualities. The story holds the attention, and is at times a bit unexpected in its development. The acting of the three principal characters is convincing, settings are adequate, and photography is good. A writer lives contentedly with his wife in their "little gray home" in the country, until an influential actress accepts his play for production. This necessitates moving to the city, where the playwright becomes infatuated with the actress, while the company manager goes out of his way to entertain the neglected wife. One receives the impression that his intentions are not exactly honorable; but, on the contrary, he plays a rather clever game to deliver the erring husband from his infatuation. The wife waits patiently at the "little gray home," and in due time, when the playwright learns that the actress does not really care for him, the pair are reunited. The sentimental appeal of the story is properly indicated in the title. D.

CARL M. LEVINESS is now busily at work at Tucson, Ariz., where he is producing multiple-reel dramas to be released under the Eclair brand. Before joining the Eclair forces Mr. Leviness was a director with Reliance for a year, directed under David W. Griffith, and was for fourteen years on the stage.

ERNEST VAN PELT is a recent addition to the Essanay colony at Niles, Cal. The convert from the legitimate is appearing in characters in the "Slippery Slim" series.



GILES R. WARREN

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REVIEWS OF LICENSED FILMS

Snakeville's Peacemaker (Essanay, Oct. 15).—Slippery Slim and Mustang Pete come to blows over a game of checkers, and are ready to carry on the quarrel indefinitely. Each owns a ranch. To embarrass his former friend, Slim offers to pay twice as much as any one else for ranch helpers, and things look bad for Pete, until his daughter, Sophie, returns with a wagon load of her schoolmates. Only cowboys within the fold are permitted to court the young women, so there is a stampede for employment with Pete. Even Slim is ready to work for his rival that he may be near Sophie. A farce of fair quality acted by Victor Potel, Harry Todd and Margaret Joslin. D.

The First Law (Biograph, Oct. 15).—There is nothing the matter with the theme of this drama except that it is being used too frequently. A young doctor is impressed with the fact that his first duty is to his profession, and the aim of the profession is to save life at all costs. The time comes when he must save his enemy or prove a traitor to his calling. He remembers the doctor's creed, and foregoes an easy revenge. The characters chosen for this story are John and Bud, the sons of mountaineers, who quarrel over a boundary line. John's father is killed, and the son vows vengeance. His opportunity comes years later, when Bud is injured in a mining accident, and he is the only doctor within reach. Despite the temptation John saves the surveyor. Well produced, as it is, the film makes a satisfactory offering. D.

His Dominant Passion (Vitagraph, Oct. 18).—James Oliver Curwood prepared a complete surprise for the end of his drama founded on the danger of allowing the acquisition of wealth to become a dominant passion. Brock is so interested in his Wall Street affairs that he neglects his wife. Hard times come, and he tries to borrow from a friend, who pleads inability to lend because his fortune is tied up in valuable jewels. The sight of the precious stones is too much for Brock, who assaults his friend and leaves him to die in a burning house while he carries the jewels home. Brock's wife sees him in prison dreaming of the wealth he will possess after his release. He recovers the lovers' case, only to find that its glittering contents is nothing but valueless paste. As played by William Humphrey, Leah Baird, and J. Herbert Frank this is a tense little drama with an effective conclusion. D.

The Mystery of the Sealed Art Gallery (Edison, Oct. 27).—With this detective drama by Thomas W. Hanshew, the "Chronicles of Clee" reach their twelfth issue. Benjamin F. Wilson playing Clee, as heretofore, and directing the picture. The Mystery of the Sealed Art Gallery is not particularly plausible, partly because of the very strange behavior of "the blind nephew" responsible for the mystery. It very soon that he is not blind at all, but a thief feigning blindness. No motive being disclosed the actions of this young man may be accounted for only by insanity. Searching for a missing necklace, Clee finds that the youth, masquerading in a monkey's skin, had hidden the jewels in a fern bowl. Further investigation reveals a secret door leading from the art gallery to the nephew's room. The detective rounds up the criminal in approved style and all marvel at his magnificently. Rich settings are in evidence and the acting of Edward Boulden, Gertrude McCoy, and others is satisfactory. D.

Wood B. Wedd and the Microbes (Kalem, Oct. 24).—A burlesque on the hygienic craze is offered in this, the eleventh of "Wood B. Wedd's Sentimental Experiences," written by Mark Swan and directed by Charles Hanson. Darby Jones (Arthur Housman) has selected Serephina Brown (May Abbey) as a suitable wife for Wood B. Wedd (William Wadsworth). After a careful physical examination, he is placed No. 13 on the list of eligibles. Later he calls on Serephina and the process of fumigation to destroy microbes on the person or clothing of the prospective bridegroom ends with him being incarcerated in a vapor bath cabinet. Still imprisoned, he escapes from the sanitary Serephina. The picture is brightly acted and the extravagant situations are likely to draw laughs. D.

A Question of Clothes (Edison, Oct. 24).—Events are so ordered that a banker becomes a tramp and a tramp a banker merely by a change of clothing. And a brief taste of the life of a hobo awakens in the banker a new sympathy for the vagrants he had been hounding out of town. This temporary social transposition is made the basis of an amusing half-reel farce written by George Hennessy and directed by Charles Hanson. William Wadsworth plays Henry Harvey, banker, while Edward O'Connor is Weary Logan. On a reel with "Buster Brown's Uncle." D.

Buster Brown's Uncle (Edison, Oct. 24).—The reception Buster Brown, Mary Jane, and Tige prepare for Uncle Buster is the cause of the fun in this half-reel subject, released with "A Question of Clothes." Norris Millington and Helen Millington make an amusing pair of mischievous children, and Dan Baker is all that a sorely tried uncle need be. Charles H. France directed the picture. D.

The Demon of the Rails (Kalem, Oct. 24).—Careening trains, men clinging to the sides and car tops, an averted collision and a crazy engineer are the ingredients which Director McGowan has compounded in prescribing for this railroad thriller. And, not in the least deterred, he takes the part of the crazy engineer himself. The man who climbs hand over hand along the side of the speeding coal tender is Charles Wells. He is supposed to have been suspended for carelessness in backing his freight engine into a train of cars, and secures this opportunity of grappling with the crazed engineer and winning back his job. The girl telegrapher and the freight conductor, Helen Holmes and G. A. Williams, figure slightly in the plot. E. W. Mattick is the author. The nature of the story and the way it has been handled surcharge it with thrills. The camera work is excellent. F.

Jimmie, the Porter (Selig, Oct. 9).—The young fellow who took the position of porter in order to stay near his girl when her wealthy father took her along on his private car is the subject of the shortened reel. Once more novelty of situation is the keynote of the success of the offering. There is here the same spirit of fun that "Excuse Me" offered, albeit the revolving scenery made its bills a little too prominent. However, there are a number of very hilarious moments, and the father finally forgives the suitor for his ingenuity in devising a way. It starts the reel with Doc Yak's Bottle. F.

Meeting Mr. Jones (Biograph, Oct. 17).—Another case of mistaken identity in which the cowpuncher is mistaken by the wife for the real Mr. Jones, whom her busy husband wants her to meet at the station. The cowpuncher amuses the party at dinner that evening by his mumpers, the latter also getting a good deal of the laughter that the short film calls forth. The Biograph Comedy Company which includes Walter Coyle, Louise Owen, Gus Pixley, Clarence Burr, Dave Morris, Gus Alexander, and Madge Kirby enter into the spirit of the offering with their usual zest and whole heartedness. It is split with "Our Home Made Army." F.

LICENSED FILM RELEASES

Monday, Oct. 26.

(Bio.) The Squashville School. Com.
(Bio.) The Villain's Uncle. Com.
(Edison) Wood B. Wedd and the Microbes. Eleventh of the "Wood B. Wedd" series. Com.
(Ess.) Rivalry and War. Com.
(Kalem) The Lyabrook Tragedy. Two parts. Dr.
(Lubin) The Beloved Adventurer. No. 7. "The Hold Up." Dr.
(Pathe) Pathe's Daily News, No. 71, 1914.
(Selig) Playing with Fire. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 69.
(Vita.) The Cave Dwellers. Com.

Tuesday, Oct. 27.

(Bio.) The Ticket-of-Leave Man. Two parts. Dr.
(Columbus) Mulligan's Ghost. Com.
(Edison) The Mystery of the Sealed Art Gallery. Twelfth of the "Chronicles of Clee" series. Dr.
(Ess.) An Unplanned Elopement. Dr.
(Kalem) The No-Account Count. Com.
(Lubin) Love and Title. Com.
(Lubin) She Married for Love. Com.
(Selig) Why the Sheriff is a Bachelor. Com.
(Vita.) The Butterfly. Two parts. Dr.

Wednesday, Oct. 28.

(Edison) The Last Meinty. Dr.
(Ess.) The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer." Com.
(Kalem) The Means of Fate. Two parts. Dr.
(Lubin) The Mountain Law. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 72, 1914.
(Selig) The Wasp. Dr.
(Vita.) William Henry Jones's Courtship. Com.

Thursday, Oct. 29.

(Bio.) The Wife's Stratagem. Dr.
(Ess.) Snakeville and the Corset Demonstrator. Com.
(Lubin) The Wolf's Daughter. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 70.
(Vita.) Ridding the Boss. Com.

Friday, Oct. 30.

(Bio.) The Tides of Sorrow. Dr.
(Edison) The Midnight Ride of Paul Revere. Two parts. Dr.
(Ess.) Whatsoever a Woman Soweth. Two parts. Dr.
(Kalem) Ham and the Villain Factory. Com.
(Lubin) Trumps Prints and Diamonds. Dr.
(Selig) The Great Immortal Circus. Com.
(Vita.) Bunny Backslides. Com.

Saturday, Oct. 31.

(Bio.) Hearts of Gold. Dr.
(Edison) The Hand of Iron. Dr.
(Ess.) Broncho Billy's Mother. Dr.
(Kalem) The Vengeance of Winona. Dr.
(Lubin) The Sombrette and the Simp. Com.
(Lubin) An Interrupted Honeymoon. Com.
(Selig) At the Transfer Corner. Com.-Dr.
(Vita.) Within an Ace. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Oct. 26.

(Amer.) Sir Galahad of the Twilight. Two parts. Dr.
(Keystone) Shot in the Excitement. Com.
(Keystone) Dough and Dynamite. Two parts. Com.
(Bell.) Our Mutual Girl, No. 41. Top.

Tuesday, Oct. 27.

(Beauty) A Rude Awakening. Com.
(Ma.) A Mother's Influence. Dr.
(Than.) A Madonna of the Poor. Two parts. Dr.

Wednesday, Oct. 28.

(Amer.) Sweet and Low. Dr.
(Broncho) The Golden Goose. Two parts. Dr.
(Bell.) Sheriff for an Hour. Dr.

Thursday, Oct. 29.

(Domino) Eric the Red's Wooing. Two parts. Dr.
(Keystone) (Title not announced.)
(Mutual) Mutual Weekly, No. 96.

Friday, Oct. 30.

(Kay-Bee) The Worth of a Life. Two parts. Dr.
(Princess) The Dead Line. Com.
(Bell.) The Availing Prayer. Dr.

Saturday, Oct. 31.

(Keystone) (Title not announced.)
(Bell.) The Wrong Prescription. Two parts. Dr.
(Royal) Phil's Vacation. Com.

UNIVERSAL FILM RELEASES

Monday, Oct. 26.

(Imp) Mary's Patients. Com.
(Imp) An Educational Picture on the Same Reel.
(Sterling) Snookoo's Day Off. Com.
(Victor) The Lass o' Killikrankie. Two parts. Com.-Dr.

Tuesday, Oct. 27.

(Crystal) Persistent Lovers. Com.
(Gold Seal) The Trey o' Hearts. Episode 13 "The Jaws of Death." Two parts. Dr.
(Nestor) The Wall of Flame. Dr.

Wednesday, Oct. 28.

(Animated Weekly) No. 38.
(Eclair) The Mystery of Grayson Hall. Two parts. Dr.
(Joker) Mr. Noad's Adieu Day. Com.

Thursday, Oct. 29.

(Imp) In Self-Defense. Two parts. Dr.
(Rex) White Roses. Dr.
(Sterling) A Race for a Bride. Com.

Friday, Oct. 30.

(Nestor) When Bess Got in Wrong. Com.
(Powers) The Senator's Lady. Dr.
(Victor) The Witch Girl. Two parts. Dr.

Saturday, Oct. 31.

(Frontier) The Blacksmith's Daughter. Com.
("101" Bison) A Redskin Reckoning. Two parts. Dr.
(Joker) When Their Wives Joined the Force. Com.

The Old Fogey

A 3-part American drama made by Pathé. Say, do you ever think of that golden well-loved day in the long ago when you went down the dusty road all bordered with white and yellow daisies, on your arm a fair young girl in pink, and your goal the great white tents of the circus? The air vibrated with the hooting of the calliope and the barkings of the Ballyhoo men, and your heart vibrated in harmony. That's just what the old fogey did in this circus picture, but the girl in pink left him to follow a lion tamer and live her life under the "big top." When she came back many exciting things happened. A film that all will enjoy. 1-3-6 sheet posters.

Whiffles Has a Toothache

An uproar in 1 reel. The only Whiffles has trouble with a tooth and with a dentist, yes and with his employer and also the police. You could tell it was a comedy for blocks.

A Soldier's Duty

A 3-part drama. Given a soldier trained to consider duty to his country of more importance than life itself and you'll find that even love with him must take a second place. So in this fine film the soldier sacrifices his love for a beautiful girl in order to follow the path of duty which leads him to the grave. Superb backgrounds and photography, fine story and acting make this a film to be remembered. 1-3-6 sheet posters.

The Perils of Pauline

When Pauline goes through one of her thrilling adventures the sigh that starts in Portland, Maine, ends in Portland, Oregon. Her popularity is confined to no one State—she's a headliner in the whole forty-eight.

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The Adventure of the Smuggled Diamonds—Oct. 19

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JESSIE STEVENS
Character Comedienne
Edison Studio New York

REVIEWS OF FEATURE FILMS

"THE PRISON STAIN"

Two-Part Kalem Drama. Produced by Director George C. Melford. Written by C. Doty Hobart, for Release Nov. 4.

Jean, the wife ..... Marin Sais
Her Husband ..... Frank Jonasen
Darrel, the ex-convict ..... Paul C. Hurst

The convict-blackmail plot is with us again. However good the present offering may prove to be, the initial feeling (psychologically, our first reaction) is one of disappointment at having once more to sit through a subject which we know so well by now. Who can doubt but that years after they have left prison, and lived an honest life trying to forget their past existence, he, or she, or both, shall meet again? This meeting is one of its most dramatic points. Then there is either blackmail with eventual discovery, or else a theft is committed and the "ex" is suspected; but for both possibilities the authorities agree that full confession is the best, and that the man who is living an honest life shall be forgiven. Of course we know quite a few variations of these two main trends, as well, but without their mention one will be able to gather that this form of story is quite well known.

That it has received a most appropriate as well as impressive presentation, however, is all the more to be deplored in a subject so trite. Cast and director combine in upholding its dignity. Marin Sais as the girl in jail, Paul Hurst as the man, both give their parts realistic interest. Interiors and exteriors, night and day, and many variations of these, lend the film settings continuous novelty. The sets are artistic in the last sense of the word, as are the characters that move in sympathy with their backgrounds.

With their release from jail, one feels that the man and woman shall meet again. This they do, later, she as the wife of the man she works for and he as a prosperous manager. The butler's theft causes each to suspect the other. The butler is caught, by a very lucky circumstance, and the money returned. But not before the police have been called, because of the robbery, and both the man and woman have been recognized. The man shields her good name by acknowledging his former imprisonment but denying hers. F.

"ON THE BATTLE LINE"

Cines Drama in Two Parts. Released by George Kleine Oct. 18.

American audiences will find little semblance of reality in this film, despite the attractions of an extremely pretty production and expressive acting. The trouble lies in an artificial story that was old two years ago. Having promised his mother on her deathbed that he would never fight a duel, Caron is forced to swallow an insult without asking for the usual redress. His sweetheart, a dancer, and all of his friends brand him a coward, so he goes to Africa to hunt big game.

While hunting with a Captain Pemberton and a few of his fellow officers, the party is attacked by Arabs. He performs heroic service by defeating the attacking force single-handed, and the captain, before dying, gives him a medal of honor. Some ten years later, returning to London with the girl he adopted in Africa, Caron meets Pemberton's son, a lieutenant in the army. Marjorie and young Pemberton fall in love, but the officer is warned against marrying any one connected with such a coward as Caron. The unfortunate man "cracks under the strain" of worrying about the injustice people do him; but before his death he has the satisfaction of committing his foster-child to the care of Pemberton.

The most entertaining moments in the picture are those during which the actress in the role of the dancer illustrates the art of flirting as practised in temperamental countries. D.

"THE BOND OF WOMANHOOD"

Two-Part Lubin Production, directed by Joseph Smiley. Scenario by Shannon Fife. Released Oct. 14.

Neil Rogers ..... Justina Huff
Rogers, her disstipated husband. William Cohill
Mary Jenks, the fisher wife ..... Lilie Leslie
Jenks, her husband ..... Joseph W. Smiley
Rowen, his drinking companion ..... John Smiley
Granny ..... Eleanor Blanchard

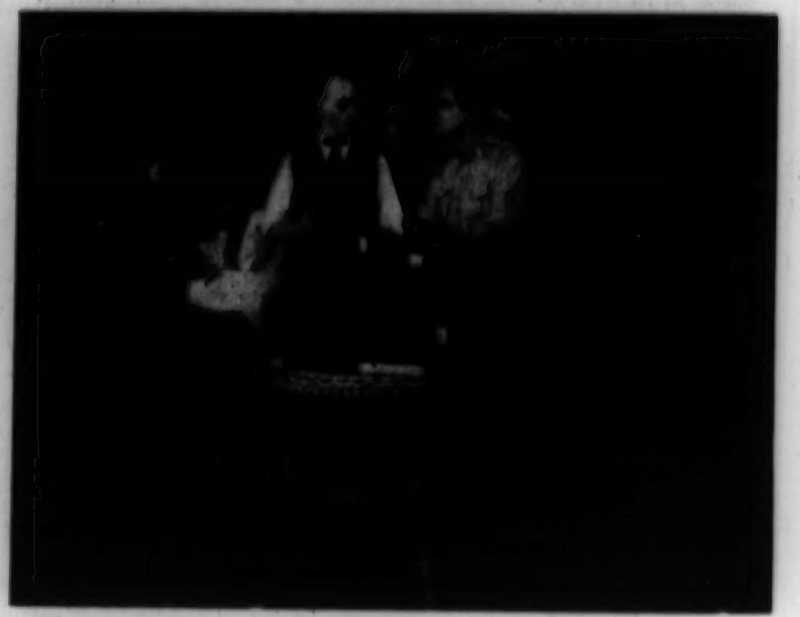
Something like the man who sticks determinedly to one ideal, this offering, portraying the effects of drink in one of its phases, cleaves hard and fast during two thousand feet to that topic. It selects two families, which it cleverly contrasts, the rich husband and his patient wife, and the poor family, which consists of the fisherman, his wife, his companion in liquor, and granny. Drink possesses both the husbands, and each wife, after bearing the injustice for some time into the first reel, decides to leave, the richer one departing by train for the city and relatives, the poorer woman putting the man she once loved out of the door. There is no attempt to sustain any respect for the characters. Each is shown in the full light of his or her human weakness, with all their faults predominant. It is a picture of human suffering. This spirit it sticks doggedly to from beginning to end.

"The Bond of Womanhood" is the fact that the husband of each drinks to excess, a different kind from that which we might have expected to see. There is nothing elevated about it. When the two women meet, after the richer one has been brought to the house of the poorer one, the car of the richer woman having been wrecked on her way to her relatives, the rich woman asks, "Where is your husband?" to which the other queries, "And where is *your* husband?"

Subsequent action centers about the but where the richer woman gives birth to her child, and where each woman goes to the husband of the other, to coax him back to his wife. Finally the news of the child brings the richer man to his repentant knees, while the gruffer fisherman informs his wife that "I have been doing some thinking." Both women are of the repentant kind that scenario writers find ready in the last fifty feet, to take their sinning men back in full forgiveness.

The plot is, on the whole, full of human truth; its weakness is the lack of action after the main situation has been disclosed early in the picture. We reach a certain point early, and fail to go any further.

There are a number of well-known names in the above cast. Perhaps the best work was contributed by Joseph W. Smiley, the big and impressive husband of the poorer woman. Eleanor Blanchard as the gout-



ELEANOR WOODRUFF, PEARL WHITE, PAUL PANZER, AND CRANE WILBUR.
In the Sixteenth Episode of "The Perils of Pauline."

crippled old granny, and Justina Huff as the other woman, likewise gave the best accounts of their stewardships. F.

"LENA RIVERS"

Five-Part Adaptation of the Play of That Name. Produced and Released by the Cosmos Feature Film Corporation.

Helena Nichols } ..... Beulah Poynter
Lena }
Granny ..... Lizzie Conway
Harry Graham ..... Robert Taber
Joel ..... Charles De Forest
Durwood Belmont ..... Charles Hutchinson
Nancy Scovendyke ..... Caroline Rankin
John Nichols ..... Walter Armin
Lucy Belmont ..... Marie Mason
Caroline ..... Winnifred Burke

Every so often another of the old stage successes is seen on the screen to bring with it reminiscences to the "old timer," and to instruct the younger generation in what he is fortunate in seeing rehashed, rejuvenated, or what one will. Then, alas, Beulah Poynter, who played for many years in this same role, arranged for its production on the screen, and took the lead throughout, first, as the young mother and later as the granddaughter, a girl of sixteen. This is the only part of the performance that need be at all glossed over, for it was, with one exception, a thoroughly good play, well acted, and well staged.

All the old characters are there, the old folks characters that are being replaced nowadays by the product of the city in the more argumentative style of offering. The funny farmhand, who gets the majority of the laughs, the spinster lady who persists in her wooing, brothers and sisters-in-law in quantity, not to mention stepsons and their female counterparts; a girl with a nameless child, a dear old granny, a rich family—in short, it was a sort of reunion of well-known and well-liked stage characters that the present generation sees only in a revival.

The plot, very briefly, tells the story of the country girl in the city who marries a man who had assumed a false name. He is jailed on circumstantial evidence, escapes, is reported dead, but lives and marries again. The mother had meanwhile died, and her daughter grows up, is the heart's object of the stepson of her father. With her introduction into his family the father recognizes the resemblance. Later he is forced to tell her the truth and finally a happy marriage ensues.

One may well imagine that with a plot of so absorbing motive, this synopsis, expanded to five reels, must be augmented by much that is not strictly relevant to a straight issue of the main theme. F.

"THE REAL AGATHA"

Two-Reel Essanay Comedy-Drama. Written by Edith Huntington Mason. Released Oct. 9.

Young Lord Vincent ..... Richard Travers
Archibald, his elder companion.
Miss Marsh, secretary ..... Ruth Stonehouse
Miss Armistead, chaperon ..... Helen Dunbar

"The Real Agatha" is essentially "different," just as, after a while, it is extremely tiresome. Since there are no contending characters, and a hint is early given of exactly how the offering must end, there fails to be much interest after a time in the assured result of the action. Its pretty spirit is its best justification. One-reel length would have disposed of the subject in masterly fashion.

The plot tells how a lord and his elderly companion are left by their skylarking friends at the entrance to the estate of the very rich heiress, and how they are obliged to seek shelter there. The estate proves to be the open court where all suitors may offer themselves for the hand of the wealthy young Lady Agatha. Six different maidens are presented as the real Lady Agatha, while that most desirable lady herself travels in the role of a secretary. Some fun is gotten out of the various proposals of the elder companion to the various Lady Agathas, while his lordship very naturally falls in love with the secretary and marries her, and when the offering closed had not yet been told of her true identity, which foregone disclosure was most wisely omitted. F.

The Heart of a Magdalen (Powers, Dec. 4).—Not a new story by any means, but a quite satisfactory one as played by Edna Maison, Bert Hadley, Joe King, and others. It is in two reels. When a $10,000 prize is offered for the best painting of the "Madonna," Leon, a young artist, uses a pretty society girl for his model, and the result is so disappointing that he destroys the unfinished canvas. For a second effort he selects Clarine, a product of the lax morals of the artistic colony. Leon's friends laugh at the idea of Clarine passing for the "Madonna," but she assumes the expression so well that the artist is able to paint a picture that wins the prize. Reluctantly, the model returns to her old mode of living. She is not invited to the celebration in honor of Leon's success, but attends of her own accord, and sees the spiritual work of art for which she posed. Her first inclination is to slash the canvas, but instead she kneels in adoration before the sacred figure. The pleasures of the old life have given place to better things. Miss Maison plays Clarine with considerable feeling. D.

The Jaws of Death (Gold Seal, Oct. 27).—No. 13 in "The Trey o' Hearts" two-reel releases offers its full share of excitement in depicting the adventures of the twin sisters, Rose and Judith, their friend, Alan Law, the arch-villains, Trine, Marrophat, and the men who do their bidding. The first reel is mere preparation for the situation that finds Rose and Law imprisoned in a mine, into which Marrophat has released a stream of water, the intention being to drown the prisoners. To make death doubly certain, a charge of powder is placed in a position to explode the mine, but when the water is up to the necks of the intended victims, the explosion opens an exit and, in turn, the released water extinguishes the flames, so the lives of Rose and Law are spared. While one of the sisters is being menaced in this fashion, the other is narrowly escaping death at the bottom of a chasm when a suspension bridge gives way. This is an interesting installment of a popular serial. D.

REVIEWS OF LICENSED FILMS

The Mexican (Selig, Oct. 13).—Considerable sympathy is aroused for the Mexican in this Western drama. Having been given employment at the time of a round-up, he is brutally treated by the cowboys, and returns to the ranch intent upon vengeance. The little daughter of the ranch owner is bitten by a snake, and the mother appeals to the Mexican to save the child's life by riding to the nearest town for a doctor. The abused man overlooks his grievance, goes for the doctor, is mistaken for a horse thief and shot; but is instrumental in saving the little girl. Out of gratitude the ranch owner tries to make amends for past injustices. The story has been given a first-class production, and good acting helps to make it interesting. D.

Neighborly Neighbors (Lubin, Oct. 13).—The Smiths and Browns are on such intimate terms that they consider it allowable to help themselves to each other's provisions without asking permission. The farce depends on these secret visitations, eventually interrupted by two officious policemen. After a scene in the police court all dine together amicably. A rather tame offering completing a reel with Swami Sam. J. A. Murphy, who wrote the story, plays Smith. Harry Lorain is Brown, his neighborly neighbor. D.

Swami Sam (Lubin, Oct. 13). — The Swami of this film is a negro wanted by the police. He hypnotizes the officers sent to arrest him, but more than meets his match in a washerwoman, who seeks payment for service rendered. After giving Sam a severe beating she leads him to the police station. John Edwards, Blattie Edwards, Harry Lorain, and Ed. Lawrence are in the cast of this amiable burlesque on the reel with Neighborly Neighbors. E. W. Sargent wrote the scenario. D.

His Mother's House (Biograph, Oct. 10).—A sentimental melodrama in which a father forces his daughter to become a thief. In escaping from a house she sprains an ankle, and is assisted home by a young man. Later the house of her new friend is marked for robbery. She follows instructions much against her will, but is discovered by the youth before she has left the grounds. Having returned the stolen money to the young man's mother she is forgiven, whereas the father and his accomplice, a plumber, are arrested. The picture is presented in a manner that holds the attention and arouses sympathy for the girl. D.

When the Ham Turned (Lubin, Oct. 10).—The Ham in this picture is a down-at-the-heels tragedian, whose histrionic efforts excite the wrath of an audience. Driven from one town he seeks repose in Slumberville, but the police put him in jail for ten days, after which he turns the tables on the police chief, and has himself appointed commander of the force. Rough-and-tumble burlesque from start to finish, this film is as amusing as the average of its type. D.

Midst Woodland Shadows (Vitagraph, Oct. 12).—The charm of this film is in the main, due to remarkably pretty woodland outlings on the banks of a river. Anita Stewart is an untutored child of the woods, as happy as the day is long, dancing about under the shadows of the trees. Her only sample of manhood is an aged minister, until two young campers settle in the neighborhood. Earle explains what love is, and then illustrates the lesson with a series of kisses. When it is time to return to the city he decides to prolong his vacation in the woods, so the minister turns to the marriage service and unites Earle and Anita. An artistic little romance, pleasingly acted. D.

Pathe Daily News, No. 66 (Oct. 10).—A monument unveiling in northern New York; Mexican refugees being taken back to Mexico; a Los Angeles peace parade; the effects of a fireworks explosion in Chicago; the annual Long Island Horse Show; a Newark police carnival; English boy scouts; and a dirigible airship are some of the divertising views seen. F.

Ham and the Villain Factory (Kalem, Oct. 30).—This comedy is not only funny, but also clever. Marshal Neilan has injected some thorough originality. Tad, who has the day off, sees his rival with his best girl. He goes to the villain factory, where Desperate Gus advertises all sorts of villainy at cut rates—"give us a trail" and engages the four desperadoes who kidnap the girl. Tad and the girl are saved, but the villain is blown up, and is seen ascending among the angels. Then he drops, and with such a thud that he finds himself among the devils of the inferno. Then Tad mercifully wakes up and finds the girl is still his. L. V. Hamilton takes the part of the rival, Ham. He is excellent. F.

Pathe Daily News, No. 67 (Oct. 12).—Washington people at a prayer in the cause of peace; General Carranza, provisional President of Mexico; Red Cross contributions from Los Angeles; a Boston fire; a new commander for the Brooklyn navy yard; Chicago clashing in football against Indiana; Belgian refugees arriving in England; fifty English Red Cross ambulances; and some real views taken while the Germans were reconnoitering and some pictures of their fighting from behind trenches. The locality was censored, but the pictures are "the real thing." It is an interesting review. F.

The Vengeance of Winona (Kalem, Oct. 31).—Producer Montgomery has added some more Indian customs (?) to the film opening ceremony. Then in Indian legend style he proceeds to tell about the slaying of the brother of Winona, an Indian maid, and her promising to marry the one of her two suitors who avenges his death. This changes the action to the cabin of the renegades who committed the deed. Red Owl flees from her when the renegades capture her, while Anteiope comes to the rescue, although apparently at the cost of his own life. The girl then declares herself the widow of the dead man, the most surprising turn that the story takes, refusing the cowardly suitor. The other comes to life, however, and another ceremony ensues. Mona Darfeather is seen in the lead with some very lively and genuine Indians in the male counterparts. There is enough of action, stabbing, and belaboring to suit the most sanguinary. F.

Doc Yak's Bottle (Selig, Oct. 9).—The animated cartoons by Sidney Smith depict some more comical capers that this magical person of ink performs. The short length was long enough to hold the audience without passing the point of interest. It ends the reel with Jimmie, the Porter. F.

The Unfailing Fate (Biograph, Oct. 12). —The woman at stake in this case is the much-abused wife of the vile-tempered man whom her neighbor befriends with little attentions. This, of course, arouses the jealousy of the husband, and the wife flees to the home of her neighbor. Once more he helps by concealing her, and then her husband comes after her, but she has left by the back window. Later, on the street, a shooting affray takes place, in which the jealous husband is killed, and the primrose path opens quickly to the other man and the just widowed woman. It is a drama up to the bright-est of Biograph standards. F.

Two's Company (Edison, Oct. 21).—An episodic construction follows the attempt of the producer to show the difficulties of a beautiful swain in proposing to his best girl, who waits patiently enough, for the most of the reel. This proposal which be—William Wadsworth—tries to carry out is interrupted by her little sister, brother, various relatives, and is hailed by the whole family is swimming when the couple take to a rowboat, and again when they go to the top of a mountain where the family also happens to be picnicing. As a final resort, the couple take to the basket of a balloon, where high above the other folks he manages to say the words as per instructions in the book. But the scene in the balloon was an obviously studio made that it lost much of its final force. F.

The Hand of Iron (Edison, Oct. 21).—The war fever must have struck the Edison studio for Langdon West of the General Directors' Staff has summoned Captain Richard Tucker and Lieutenant Dick Nield, and a number of petty officers and junior members, some of whom looked rather young for more than boy scout duty, and a major or two, and a company of studio drilled troops and proceeded to hurl his forces against some strikers who refused to load the commissary, or whatever it was the poorly made-up group of Edison extras refused to do. The character of the stern disciplinarian, the captain, and the more lax lieutenant forms the crux of the action in their rivalry for the girl. She at first favors the man who honors her, but she eventually sees that the stronger man is only living up to his orders and chooses him. There is a strain of individuality about the plot by Gunnar Williams, which the director has failed to interpret. F.

The Man in the Dark (Edison, Oct. 20). —The four seedy-looking flowery tramps, the various dilapidated figures that frequent these hostelries of hopelessness, and, then, Frank McIlvyn as the outcast, who tells his story, a story that a long lost letter, just recovered prompts him to relate as warning to his brother outcasts. The story concerns the bridegroom at his bachelor supper, who is called away to see his bride of the morrow kissing a stranger. Quick resentment and injured pride forbid his opening a letter explaining that the other man was her brother. This is the letter which he has just found in a empty barrel. Were it not for the stubborn fact of the brother-whom-the-husband-don't-know-is-brother motive this play would be without a peer. As it is, in spite of the competition with similar releases every week, it is an admirable offering. It proceeds to show the man hurrying back to the home of the woman, sadly outcast that he now is, for the intervening time showed him retrograding in the social scale, but he is informed that she was buried yesterday. A rose from her coffin is his solace in his expiring hours. Several difficult scenes are well handled by the director, and several instances of unusual lighting are well done. Frank McIlvyn succeeds in holding the commanding interest for the whole of the play. F.

The Peacemaker (Vitagraph, Oct. 14).—If there be only the twenty-one variations to the drama and still less than that to a comedy, and if it be necessary to repeat subjects now and then, why it seems just as well that the producers repeated this one-reel subject, for in doing so they could scarcely be accused of plagiarism by any one. There is scarcely any plot to it. But, on the other hand, a most pleasing cast takes the matter seriously and lend their winning personalities in making the most of hardly anything. A young couple quarrels about nothing in particular, as young couples will and they each tried the effects of jealousy on the other, and finally make up because of the efforts of a mutual friend of both who proves her suspicions groundless. Antonio Moreno makes a most acceptable screen figure and embodiment of sympathetic youth, and Norma Talmadge is seen in one of her most charming roles, doing some really clever acting. For the rest, Van Dyke Brooke, director and friend of quarreling sweethearts, is the best. The scenes are pretty, and photography excellent, but the present day interest in pouting couples that do nothing else will hardly stand a fifteen minutes test. W. A. Tremayne wrote the script. F.

The Mysterious Beauty (Selig, Oct. 14).—Sterling stuff artistically screened in this one-reel comedy mystery. The mystery is complete until its solution brings a hearty laugh, as did its development at frequent intervals. It is a love story of the unusual sort, ending with the man swearing "never again." But at the sight of the next good-looking girl he is off again. From his club window he sees a stranger whom his heart tells him he wants to marry. She leads him a merry chase, the biggest laugh coming when he tries to follow her into a Turkish bath for ladies. The dental chair and a Pullman role are part of the pursuit until she descends in another city. Here the detectives are waiting for her, and she and her companion who meets her are arrested because of the jewelry she stole from the last man with whom she took up an acquaintance. However, his vow is soon broken. It is an offering of the best. F.

Hearst-Selig News Pictorial, No. 66 (Oct. 12).—A review of the New York Mounted Police and the Newark Police Carnival; the kid guests of a San Francisco Yacht Club; the Chicago club that favored cotton ball dresses; the Canadian volunteers in training and in London for the final inspection before going to the war; the Royal palace in Belgium turned into a depot for serving refugees; and returning soldiers from the line of fray reaching Ostend. Then some English wounded idolized back home. It is a varied assortment, with the war scenes in the predominance. F.

Lizzie, the Life Saver (Kalem, Nov. 3). —Another Kalem comedy that bears the marks of real fun. Whether it be on land or in the water, the offering is equally at home in its mirth-producing qualities. There are two janitors whose mops wreck vengeance on one another. Whenever the film is not otherwise occupied they take the center of the picture and get a laugh. Lloyd Hamilton is one of them. Marshal Neilan is the producer. The picture is famed for Ruth Roland, who takes the position of life saver, and the diving pictures, while not of a comic vein, are really excellent efforts on the part of the stock cast. The offering is in every way to the credit of the Kalem Company and its producers. F.

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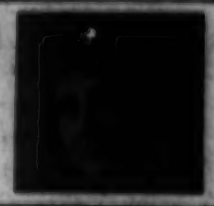

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